THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Scornful Hit of Forget-Me-Not—Miss Coghlan's Power of Intoning Heartlessness—Elaine's Admirable Stage Effects—She's Lack of Romance—The Jewett Benefit—Mrs. Parker's Business Relations—Some Scraps of Gossip.

There is a genuine quality of scornful wit in Forget-Me-Not that you do not often see in comedies that strain after it, but there is not a single instance of playing upon words. When Alice Verney says to the suddenly arrived Sir Horace Welley, "You come by accident," he replies, "No, I came by train, which is very often the same thing."

This is the true colloquical pleasantry that is not far-fetched and literary, but that passed as colloquial and natural. The clever drama shines with it from beginning to ending.

I tried to point out, the other day, that the play of Forget-Me-Not is a merciless exposition of the phenomenon we call a reckless and ruined woman.

The moment I did this I got beyond the depth of the average newspaper reader.

I do not apologize for this. I have an ineradicable contempt for the profundity of the average newspaper reader, who is governed by head-lines very much as a horse is governed by covering up his eyes.

I think I have received about twenty letters from indignant and unreasoning women who go regularly to the theatre to see their sex excoriated, but who flame up with protests the moment anybody discusses rationally the theme that entertains them.

This is a peculiarity of the theatre and the average woman. The theatre constantly presents subjects that may be contemplated but not be discussed. It will hold an audience of men and women cheek by jowl with a presentment of adultery, but no two of them dare talk about it afterward.

It will herd a hundred pair of legs before the eye, and the spectators of both sexes will sit for two hours and minutely analyze through the sense and enjoy through the imagination what they dare not question or formulate with their judgment afterward. I can name half a score of plays that enchain the average intelligence whose theme if discussed in the newspaper would shut it out of polite circles.

Forget-Me-Not is of course not that kind of play, but I find that it is not possible to discuss what the average woman accepts with her eye even in Forget-Me-Not without instantly kicking up a female bobbery.

The merit of the sexual analysis and exposition in this little drama is that it shows the abandoned woman to have no bravery, no magnanimity, no compunction, no tenderness, no gratitude. She is stripped of the essentially feminine qualities and reduced to a vicious brilliancy and bravado that glitter like the *ignis fatuii* over a graveyard.

Rose Coghlan plays the part of Stephanie, to my notion, much more accurately than did Genevieve Ward. She shows the obverse side of woman more acutely, but it is woman. Genevieve Ward declaimed it more severely, but betrayed its secrets more guardedly.

Rose Coghlan has the vocal power of intoning heartlessness that no other actress has. She can be as cruel as a winter's gust, as sharp as an icicle, and as pitiless as the cold rain that sobs and drenches us in November.

There is very little applause during the performance of Forget-Me-Not. But during the passage of the third act the audience is as spellbound with intense interest as I ever saw one.

The reason is that nothing is so intensely interesting as a conflict to the death, and no conflict is so interesting as that between a man and a woman.

Isn't it a singular fact that Rose Coghlan, who, in these roles of social mystery and misery, who can command with her tongue the venom of scorn, and portray in her person the subtle bravado no less than the passion and weakness of her sex, has never had a play efficiently shaped to her unique gifts? Do you remember her in La Belle Russe and Moths? How securely she held the heart-throb of agony!

But as if she had never been at all conscious of her own powers, when she went off to star she got a wretched melodrame like Joan, without a subtle touch in it, not a fact, I asked people to admire her in flimsy [illegible] season to

Since I last wrote [illegible] martyr has gone down. It is dif[illegible] what was the matter with it, [illegible] President of [illegible] difficult to see from the start, [illegible]n of Cruelty to C[illegible] failed to be sufficiently interesting. It is another example of the curious truth that some of the highest and worthiest of themes are almost entirely beyond the range of successful dramatic representation. A woman's love and self-sacrifice for her mother is to the sense that wants mere entertainment a rather abstract virtue. No theatre-goer will dispute its moral beauty; but the theatre-goer doesn't pay to see it. The same thing has happened a hundred times with paternal love on the boards. One of the greatest plays that was ever written is Lear. I place it above any one of the famed seven that are left to us by Æschylus, but I'd like to see the manager who ever heard of its drawing money, or whose commercial instincts would not turn from it to Romeo and Juliet.

Amatory tone, not filial affection, is the acceptable theme of dramas.

This reminds me that Tennyson's Elaine has been again done at the Madison Square Theatre, and we have been treated to a poem instead of a drama. The romantic sadness of this pretty legend is heightened by such admirable stage effects that pictorial art takes the place of action acceptably. I do not at this moment recall anything which so deliciously preserved the feminine romanticism of Tennyson in stage treatment.

Tennyson who never had the dramatic interest in a large—certainly never in a theatrical—sense, like a great many other poets, always desired to make a drama. But if he was never dramatic, he was always romantic. He breathes deeply in the atmosphere of the Middle Ages and seizes the spirit of chivalry like another Walter Scott. Elaine as produced is as perfect a rennaissance of the days of knighthood as the art of one hour can accomplish. Its mellow, far away scenes moved in a twilight illusion like a dream. We saw the stately Guinevere, whose passion was so strangely unlike her face that she declared "who lovest me must have a touch of earth;" we saw Launcelot, chief of knights, and the King "who knows his own word as if it were his God's;" and as Buckle somewhere says, it all wore the charm of one of those old lichened castles which are sacred with the crown of years.

One has only to compare this production with that other at Niblo's Garden called She, to see the difference between a Parthenon and a pyramid; between a panorama and a delicious gray picture of Corot's in which all nature is subdued to the sadness of tears and wrapped in the gentle mystery of Love.

If there is anything so devoid of romance as She, I never saw it. It is the product of a coarse mistake—always confusing human nature with a mob and substituting audacity for argument. Such a drama drives one to the frenzy of a pun, and nothing can be more humiliating. I feel like saying that the muse proved her love was Haggard.

The town has gone wild over the boy pianist. There can be no doubt of it, the lit-wonder has captured the women and puzzled the men. That he is a phenomenon no one now disputes. The only question is—may he not also be a miracle?

At the Tuesday matinee the Metropolitan Opera House was fairly choked up with people and—to drop to a momentary originality—hundreds were turned away. The pianists who have given their lives to the acquirement of a skill that is born in this child, tear their hair and applaud. Poor Carreno actually wept with pique and approval combined. "What's the use," she said, "of our trying to get our fingers round these technical difficulties when any dumpling can climb out of his cradle and do it all' like a god?"

I don't know. Do you? Except that it always has been the lot of mankind to achieve everything by effort and pain, and these rare babies come now and then to show us what a lot of toil and tears has been expended by somebody before them to organize in their little bones such a result.

Did you ever see a little chick, just out of its shell, run with terror at the voice of a hawk?

How many generations of frightened chickens do you think it took to put that terror into his little automatic system? The scientific word for geinus is now "heredity."

I see that Mr. J. M. Hill has set the Sara Jewett benefit for the 15th, but very little appears to have been done for it besides arranging the programme. If Mr. Blakely Hall had not gone to Ireland we might get him to write another article in the *Sun* about Sara Jewett, and that would fix the benefit.

LOUISE PAULLIN.

I am curious to see how Miss Clayton's drama will come out. Certainly nothing can be daintier or more vital with human interest and the ardor of love than the reading of the play.

The moment I heard it I said: "Here is the play for Mrs. Potter. It was built for her." But of course, you couldn't very well make Miss Clayton see that—when she had built it for herself

Annie Robe has consented in a tentative way to appear as the heroine in Anarchy. There has been a constant rumor of marriage accompanying Miss Robe for a year, and I heard yesterday that she had made some kine of provisional contract subject to matrimonial changes.

Speaking of Mrs. Potter, her relations with her manager are what the diplomatists call strained. Something occurred on Monday that nobody could get hold of. She sent an ultimatum to Mr. Miner, and the delivery, not the contents, leaked out. They were more strained than ever. The fact is, Mrs. Potter wants to manage herself, or she wants Barton Key to manage her. I suppose that she is afraid Mr. Miner, under the present contract, will play her at the People's and the London, and consideration for Mr. Barton Key's feelings makes her nervous and anxious.

I don't believe in the life-long attachment of Mrs. Potter and Mr. Miner. These sudden alliances are not usually long lived. Mr. Miner has too exquisite and lofty an ideal of stage art to adapt himself to the purely commercial standard of Mrs. Potter. I don't think he can lift her to his plane, and that is the real trouble, no doubt.

And Mrs. Potter suffers from one other difficulty—she made the mistake of beginning at the top of the ladder. That leaves no chance for movement except to come down. The people who begin at the bottom have to go up. They can't go any other way.

The announcement in all the papers that Mr. J. M. Hill had engaged Miss Helen Barry for an American tour led me to ask that manager about it. He told me that the statement cabled from the other side was premature; that he had been trying for some time to conclude an arrangement with Miss Barry to appear here in a new play which called for a high order of talent, and that he had picked her out as the most versatile and successful of the female stars now playing in England, and was waiting to get an official acceptance of his offer. He did not say so, but I suspect the new play is A Possible Case, written by Sydney Rosenfeld, and said by Mr. Hill to be another Henrietta.

Mr. Hill has come to the front as the American manager who wants American plays, and scours the earth for talent to play them.

NYM CRINKLE.

Mr. Moss' Idea of Contracts.

Dion Boucicault executed a lease of the Star Theatre, dated last February, for ten weeks, commencing on Dec. 12, 1888.

This lease was signed by Charles Burnham, representing Theodore Moss. Subsequently—that, is in May last—Mr. Boucicault was informed by Mr. Burnham that Mr. Moss would not give him the theatre on the terms the lease called for. To this extraordinary letter Mr. Boucicault gave no reply. About this time—that is, in May last—Mr. Moss had arranged, or was arranging, with Mr. Abbey to lease the Star Theatre.

Declining to believe that Mr. Moss would carry out such a violation of the contract, Mr. Boucicault instructed his agent, Mrs. R. M. Leland, to find an opportunity of ascertaining what his intentions really were. Mr. Moss told Mrs. Leland that he intended to violate the contract, and desired to know what Mr. Boucicault could do in that event, and what damages could he prove.

The damages are very clear to the company, which, in view of these circumstances, Mr. Boucicault was obliged to notice. His season is interrupted for ten weeks, six of which he loses. He has succeeded in filling up four weeks out of the ten. And his Spring season will commence on Jan. 23 and proceed continuously at Boston, Washington, Brooklyn, Buffalo and Chicago to the middle of May. Up to the present date his season has been one of the most prosperous he has played.

Nan's Acre Lot.

"The name of my new play," said Frank A. Tannehill to a MIRROR representative the other day, "is Nan's Acre Lot, and provides good parts for Carrie Tutein and Harry Pepper. They will begin a starring tour in this piece about the middle of January. Miss Tutein plays Nan; the daughter of a farmer in Pennsylvania, and Mr. Pepper plays an ex-minstrel. The farm is near Pittsburg where his company has been stranded. He determines to leave the stage, becomes a farm hand, and learns Nan, with whom he falls in love, how to sing and dance. Nan's father has purchased shares in a mine called the Gold Eagle and given a mortgage on part of his farm for it, setting aside one acre of the farm as a playground for Nan. The Gold Eagle turns out to be worthless, and the man who has taken the mortgage and sold Nan's father the stock comes into possession. The old man and Nan go to New York, where the latter starts a laundry. Gas is discovered on the farm, but, strange to relate, it runs only through Nan's acre lot. Of course the villain's plans to get possession of Nan's acre are frustrated. Nan becomes an heiress and marries her ex-minstrel."

At the Theatres.

STAR THEATRE—SHYLOCK.

Shylock	Henry Irving
Duke of Venice	H. Howe
Prince of Morocco	F. Tyars
Antonio	Mr. Wenman
Bassanio	G. Alexander
Gratiano	C. Glenny
Lorenzo	Martin Harvey
Launcelot Gobbo	S. Harvey
Old Gobbo	J. Carter
Portia	Ellen Terry
Nerissa	Helen Mathews
Jessica	Winifred Emery

As there are two sides from which any human character may be viewed—a higher and a lower—so a really strong and organic dramatic creation is subject to the same law.

In the interpretation of a dramatic personage the artist has a certain liberty of selection as to the special features to be emphasized, or rather the predominant tone to be given the whole interpretation. He may choose his key-note, and, according to this choice, it is possible for an impersonation to assume aspects so different as to change altogether the sentimental or moral attitude of the hearer. The character which is ugly or ignoble under one treatment may in other hands become almost dignified or attractive. We take liberty to think that Mr. Irving chooses the absolutely lowest possible side from which to paint the Jew of Venice. That there is another and perfectly warranted view is clear. Many critics and some artists have preferred to see in him the almost impersonal minister of a fateful retribution, the inevitable outcome of social traits and historic surroundings. The mediæval Hebrew at his best was by all odds the most intellectual creature of his time. Proud, sensitive and endowed with the keenest executive faculty, he was alternately insulted, oppressed, plundered and tortured by the brutal blockheads he was forced to dread while he was fain to despise. That a bitter hatred cropped out in a burning thirst for revenge and an ignoble love for the only weapon left him—money—was exactly the result which must needs flow from human nature under the given surroundings. It is possible to give the Jew a fine dignity, an intellectual loftiness and a tragic, fateful intensity of which Mr. Irving has apparently but faint conception. The ideal Shylock is a gentleman—a wicked one, if you choose, but a man of mental training, clear ideas and fixed purpose, which make the good-natured, gullible Antonio and the selfish egotist, Bassanio, seem almost vulgar by comparison. Mr. Irving's Shylock is a wolf, or rather an *energumene*, so eaten up by fierce passions that the physical machinery has gone to wreck, and the whole man is but a palsied embodiment of blind fury. The twitching features, rolling, glaring eye, dropped jaw, and haggard lips, drawn spasmodically off the woolfish teeth, all go to aid this picturesque but exaggerated sketch of mere animal passion. The Antonio who should be fool enough to negotiate with such a maniac would deserve to be hissed off the Rialto.

But from the point of view of the sort of moral delirium tremens which Mr. Irving so delights in, his Shylock is certainly both strong and impressive. There is a good deal of quiet realism in the trial scene which really touches a higher plane than any other of his work during the play. Thus the absorbed intentness of his knife-whetting, the stony indifference with which he listens to Portia's remonstrance, and the quiet scorn of his reply to Gratiano, "Till thou canst rail the seal from off my bond"—all this is not only realistically good, but more directly the result of an intellectual process than his maniac fury of the earlier scenes. It still remains true that in taking what we have called the animal view of the character, Mr. Irving has taken from it much of its dignity and artistic keeness. In losing that touch of pathos and sympathy which should temper disapproval, the spectator misses a large part of that poetic warrant which justifies the entire action—without which the vengeful Hebrew sinks to the level of a baffled and vulgar trickster.

Miss Terry is, as all the world knows, a very pleasing Portia, animated to the point of restlessness in movement, sweet and graceful in mien and expression, and emphatically realistic. The extreme modernity of interpretation sometimes impairs the ideal tone which would be more in place in classic drama. No one can deprecate more heartily than THE MIRROR the stilted tumidity of ordinary Shakespearean declamation. But The Merchant of Venice is, after all, a classic play filled with the most exquisite ideal verse ever vouchsafed our poor mortality. It calls for a rather different tone from the easy colloquialism of Our Boys or Lost in London. There are points where Miss Terry reads her lines distinctly ill, sometimes with a too easy carelessness bordering on flippancy, sometimes from deficient technique. The hasty rendering of the exquisite passage in the casket scene, "How all the other passions fleet to air," may serve as an illustration of this defect in ideal, or lyric quality, and the rather commonplace delivery of the famous speech, "The quality of mercy is not strained," deprived it of much of its impressive and solemn force.

The supporting cast were fair, but not notable. They all do reasonably acceptable work, and they all "hash fine," to use the French phrase, the lovely verse which makes this beautiful drama, if not the strongest, certainly one of the most enjoyable of the master's creations. Shakespeare has wasted (in view of the constitution of modern companies we use the word advisedly) as good creative work and as noble poetry on his minor personages as on principals. When theatrical troupes are made up on something like the plan of the Theatre Francais—a democracy of art where the maid may be, and frequently is, as clever as the mistress, the lackey as his Lord—we shall have adequate representation of Shakespearean drama, but hardly before.

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THE CASINO—MADELON.

Trompette	Bertha Ricci
Pompanon	Isabelle Urquhart
Madelon	Lillian Grubb
Jomine	Sylvia Gerrish
The Viscountess	Rose Wilson
Rabicamp	Mark Smith
Jolivett	Courtice Pounds
Filoufin	Arthur W. Tams
Taboureau	James T. Powers

Lecocq's operette La Petite Mademoiselle, with book by Meilhac and Halevy, which had a run some eight or ten years ago in Paris, has been done into English as Madelon, and was produced at the Casino on Monday evening to the fair contentment of a crowded house.

Once on a time, while Mazarin's army held the troops of the Fronde beleagured in Paris, a certain pretty Princess de Cameroni, more briefly Madelon, in attempting to get through the lines met and subjugated a young Royalist officer, Rabicamp, and meeting him later disguised within the walls, eventually married him. This pleasant consummation was in some occult relation with the fortunes of a comic inn-keeper and a comic sausage-maker, with their wives, and a young officer of the Fronde, Jolivett. To get the young couple fairly united took a great many soldiers, towns people, courtiers, pages, musicians and other operatic small deer, and a great deal of cheerful running about, squalling, squabbling and high kicking, with a fair amount of singing, and much more which passed by that name. So far the chronicler of THE MIRROR assured himself at the Casino on Monday evening; as to any more minute report, he was, and remains, very much in the fog. It was generally too dark to read the fine print of the programme, and the personages themselves, speaking in their own behalf, gave scant report. Madelon, in plain English, has a lively but very confused book, plot and sceneries, which might, perhaps, have been made reasonably clear and concise, but in its present form is much the contrary. The music is average music, not up to Lecocq's best mark, but bright and high colored and especially lively. Some of its most taking numbers were, however, palpable bits of insertion from former works of the author or other composers.

Mr. Powers is unctuous and funny as Taboureau. By the wise caution of the librettist or his own magnanimous self-restraint, he tones down his usual exuberance and avoids overcoming us (we shun the palpable pun) with too persistent buffoonery. Lillian Grubb looks, as always, very pretty in the short skirts of Madelon, and sings fairly, though not so well as Bertha Ricci, who is the only real vocalist among the women. Belle Urquhart is, under any disguise, superbly handsome, but she makes the shrewishness of the part rather coarse, and sings not at all.

Mark Smith is a properly comely and gallant captain, acts fairly, and would sing better if he could avoid the brassy, nasal quality which impairs so many of his best tones. Courtice Pounds lightens up his small part by really charming singing and his pleasant, engaging personality, and Edgar Smith has the merit of a remarkably good "make-up" as the henpecked tripe-seller.

All the characters would have eased the labor of listening and immensly enhanced the effect of the piece if they could or would speak distinctly. The incoherent cackle of some of the scenes was nothing less than exasperating, and calls for the attention of our vigilant and unsparing orthoepist.

But why cavil at such unessential trifles? The dresses were beautifully fresh, bright and tasteful, the scenery good—in especial the charming set of the palace salon in the last act, and the grotesque realism of the barricade scene in the second—and the women comely beyond the average measure. Madelon will go, if at all, not on the strength of its book and score, but by sheer dint of color, light, pretty faces, noise and bustle, of which last there is large provision, in more senses than one.

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WALLACK'S THEATRE—FORGET-ME-NOT.

Sir Horace Welby	Osmond Tearle
Prince Maleotto	Harry Edwards
Barrato	J. W. Pigott
Stephanie	Rose Coghlan
Mrs. Foley	Mme. Ponisi
Alice Vernay	Netta Guion

The Past seems to have a peculiar charm for Mr. Abbey. Its musty flavor has been permitted to permeate Wallack's stage ever since he took hold with the avowed intention of revolutionizing things. The theatre has been open eight weeks, during which four pieces have been played—one of them a new fiasco and three of them worn-out successes. This is what Mr. Abbey is pleased to call enterprising management. Even the wisest men in the profession acknowledge the school of experience and profit by the lessons taught in it. Mr. Abbey is a wise man who doesn't recognise the virtue of this species of instruction. He is so wise that he knows it all, and nobody else knows anything; not even the reason why he is partial to plays that it would be charitable to call chestnuts.

All this is by way of introduction to Mr. Abbey's last warmed-up dish—Forget-Me-Not—which was placed before the public on Wednesday night of last week and has since drawn beggarly houses. Genevieve Warde has made the part of Stephanie her own, and she has acted it before New York play-goers until it is an old, old story. Miss Coghlan, when she first played the role, was more ambitious and earnest than she is to-day. All the delicacy, subtlety and finish with which she originally invested the part have vanished, and the impersonation, as it is now seen, is coarse-fibred and careless. Many of the lines she reads with such false emphasis and intention as to convey the idea that she does not appreciate their plain meaning, much less bring out their lights and shades. It is a crude, colorless performance, and the penalty is that a creation which once excited columns of favorable criticism and evoked public applause now attracts no special interest and no large gatherings. The Sir Horace Welby of Mr. Tearle, on the contrary, has ripened with the lapse of years. It is a conscientious, well-considered, mellow personation, and it would, were there enough people to see it, add materially to his reputation as a skilful player. Miss Guion is a rather sweet Alice, Madame Ponisi does all that is possible as Mrs. Foley, and the same comment applies to Harry Edwards' Prince Malleotto. The Corsican Barrato is very badly acted by Mr. Pigott. He is so thoroughly insular and drawlingly deliberate that the part completely miscarries. Madame Dolaro's In the Fashion was put into rehearsal on Monday

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MADISON SQUARE THEATRE—ELAINE.

King Arthur	Charles Overton
Lancelot	Alexander Salvini
Lord of Astolat	Frederic Robinson
Sir Torre	Louis Massen
Sir Lavaine	Walden Ramsay
Sir Gawain	E. M. Holland
Dumb Servitor	C. P. Flockton
Queen Guinevere	Marie Burroughs
Elaine	Annie Russell
Llanyd	Minnie Seligman
Roselle	Marie Greenwald

Elaine was presented last season by Mr. Palmer in his series of Authors' Matinees. It met with such favor at the hands of a refined audience and so much critical endorsement that the experimental production led to a more careful and complete one at the Madison Square on Tuesday night. There is reason to believe, from observation of the attitude of the spectators on this occasion, that the fear which has been openly expressed that the play was too dainty and poetic to suit the miscellaneous body of playgoers was groundless. The public, thank Heaven! is not callcused to all that is sweet and innocently beautiful, and there is a strong probability that this charming dramatic idyl will win support and hold attention for a considerable period.

Elaine was very fully critiscised in these columns at the time of its trial representation. It is not dramatic—it is a golden thread of romance on which are strung the pearls of poetry and pure sentiment. As given on this stage it has a delicious atmosphere of simple love seen under the sun of chivalry, whose crimson rays are softened by the clouds of sadness. It is filled with tears—not the bitter sleet of the tempest, but the gentle rain that falls on parched roads and drooping flowers and fills the air with sweetness. The story of the fair, frail girl who gives her heart to be crushed like the lily by her handsome knight, and who comes to him dead with her farewell letter in her white hand, down the slow flowing river, on the funeral barge steered by the mute retainer—the story has been blotted with the tears of sympathy for many a year in Tennyson's pages, and it is as moving and pitiful on the stage as in the book

The pictorial effects are exquisite. The scenery, the dresses, the groupings form a succession of beautiful tableaux which delight the eye of the beholder. We are taken back from this age of prose and progress into the castles of romance and confronted with the men and the emblems of the age of chivalry. The illusion is perfect, the effect of it chastening and ennobling. Such a play, such a representation, cannot fail to lift the spectator to a plane of ideality, where nature finds its purest, loftiest, rarest forms of expression.

Mr. Salvini's Lancelot was a fine achievement, possessing the ardor, bravery and sturdy manhood of the great knight. He occasionally yielded to the temptation to over act, and at certain points his declamation was needlessly noisy. But in the main Mr. Salvini was intense, picturesque and effective. Mr. Overton was a rather preachy King Arthur, but otherwise than his monotonous elocution the impersonation was acceptable. Mr. Massen's Sir Torre, Mr. Robinson's Lord of Astolat and Mr. Ramsay's Sir Lavaine were praiseworthy. Mr. Flockton gave a true touch of character to the dumb retainer. Mr. Holland carries with him such a contemporaneous air that his Sir Lavaine was somewhat out of keeping with his Sixth century surroundings.

Miss Russell was the tender and fragile Elaine. The part is eminently adapted to her delicate personality and she played it sympathetically. Miss Burroughs made a regally handsome Guinevere. Miss Seligman, a *debutante*, is a pretty women with a good deal of intelligence. Her acting as Llanyd was sufficiently accomplished to show that work of a superior sort may be expected from her in the future.

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The Pavements of Paris was presented at the Windsor to a large audience on Monday night. The best part in the piece is probably that of Jean Le Franck, the cabman, certainly the best acted, by Leslie Miller, whose impersonation had a manly ring about it. The next in order of histrionic merit was John L. Ashton's degraded villain, Viscomte de Flaschon. The character was cleverly sustained throughout, though it may be open to the suggestion that it follows a little too closely the model of Ravennes in Erminie and it may be also a somewhat lower type of rascality than was intended by Belot's original text. Frank Crane was amusing as Lorrainer Fusch.

Eva Mountford played the parts of Annette Le Franck in the prologue and the Countess De Launay in the play with strong dramatic feeling, rising to points of artistic power in the scene of the interview with the two husbands in the third act. Her elocution was somewhat marred, however, by a forced delivery of a kind approaching to that known as "mouthing." Marie was well and pleasingly performed by Amy Slaven. Mrs. W. M. Paul was decidedly clever as Madame Chaufflat, and Mrs. W. Bates acceptable as Madame Peronne. Next week, Jim the Penman.

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The Abrabian Nights, with its wealth of pretty girls, gorgeous scenery and scanty but handsome costumes, made its reappearance in this city at the Academy of Music on Monday night to an audience that filled the house. Of the piece itself there is not much to be said, for with the exception of one number in the last act, sung by May Yoke, which is very pretty, and the dolls' quadrille, there is nothing that is new in it. The principals, who have a hard time trying to make something out of nothing, include May Yohe, Lena Merville, Jennie Reeves, Lillie Alliston, Richard Golden, Tom Martin, William Gill and Frank Holland. The dancing of Mlle. Bonfanti, Mlle. Dorsie, Master Sohlke, Mons. Oreste, assisted by a large corps de ballet, was a feature.

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Pete Baker in Chris and Lena is the attraction at the Third Avenue Theatre this week, and on Monday evening the house was well filled. Mr. Baker was well received and his comic songs kept the audience in good humor throughout the evening. Luke Miller and William Harris came in for a share of applause. The rest of the company was so-so. Under the Lash is the attraction booked for next week.

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The Grand Opera House was will filled on Monday evening, when Joseph Jefferson presented Rip Van Winkle to a most enthusiastic audience. He was called before the curtain after every act. Mrs. Langtry in As In a Looking Glass will be the attraction next week.

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A Dark Secret, with its real water, was transferred to the People's Theatre this week. On Monday night a large attendance witnessed the production. The regatta scene, Miss Stanhope's immersion and the other attractive incidents of the melodrama were laudly applauded. The cast, the same as appeared at the Academy of Music, gave satisfaction. The tank, however, was new, and six feet shorter than the old one; yet long enough to demonstrate the fact that a wet stage in no way dampens the ardor of audience. Roland Reed in Humbug next week.

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Pete is a big go at Harrigan's Park Theatre. The house has been crowded every night.

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Nearly three months have gone since the Henrietta began its successful career at the Union Square, and still there is an unbroken succession of large houses. The comedy is the most distinct hit of the season.

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Dockstader's Black Faust continues to be a potent attraction at this home of dusky mirth. The first-part has some new features, and is highly entertaining.

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Harry Williams' company of specialty people are at Tony Pastor's popular house this week. They give a capital show.

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She is a failure at Niblo's—a failure as a drama and as a spectacle. The projectors may thank their foresight that no large sum of money was expended on the production. It is showy but cheap.

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A Hole in the Ground succeeds the Begum at the Fifth Avenue on Monday next.

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Denman Thompson will play in The Old Homestead for two weeks longer at the Fourteenth Street Theatre.

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Dorothy comes off the Standard stage at the close of next week. It has drawn poor houses latterly.

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The Wife retains its popularity at the Lyceum. The play is interesting, well acted and beautifully staged—three reasons for its success.

The Musical Mirror.

With Niemann as the Knight of the Grail, Brandt as Ortrud, Robinson as Telramund, and Fischer as the King, the representation of Lohengrin at the Metropolitan on Wednesday was strong and good. Niemann has been for twenty years past the ideal representative of the title role. His voice has lost much of its color and sweetness, but the majesty of his port and presence and his trained skill as actor and singer still make him the best interpreter we have. Robinson makes a good Telramund and Fischer a most paternal and benevolent King with a touch of genial kindliness in his voice and manner which, springing from the individual, doubtless find expression in all his delineations.

Fraulein Brandt was duly picturesque, dramatic, and—cantankerous as the subtle and treacherous Duchess. She is true to her author in stinting not one jot of the repulsiveness of the role. In the composition of Lohengrin the author has already developed in a large measure his pet theory that ugly personages and passions must have ugly expression in tones, and the famous duo with Telramund on the church steps is dissonant and harsh enough to paint a whole legion of evil passions. It was once our fortune to hear this unpleasant role sung by an accomplished artist trained in the Italian school, who gave to it a truth of intonation and purity of phrasing which quite lifted the music out of its traditional ugliness, and informed it with a beauty, and—we hesitate at the phrase—a smoothness, unguessed in former interpretations. But alas! the very beauty of the performance was its worst condemnation. The stalwarts of the period fell upon the poor woman and rent her limb from limb for her unwarranted perversion of the pure Wagnerian intent. Since then, at the opening of this scene, THE MIRROR is wont to settle down resignedly to a half hour of acoustic suffering, and the more its unregenerate human sensibilities are rasped and rent, the firmer is its conviction that it is getting, for once, the genuine article.

The weak spot of the cast was the Elsa of Frau Seidl-Kraus, who, with her thin tones, rather crude technique and unemotional acting, makes a very commonplace heroine and quite fails to enlist our sympathies, musical or dramatic.

The staging and mechanical appliances of the piece were up to the well-known standard of the German company, though the latter—try as we may—will always be a little funny. Indeed, only the majestic name of Wagner avails to somewhat dissemble the absurdity which lies at the bottom of much of the legendary conceptions he so affects. It is really rather trying to wholesome good sense to see a young woman condemned to maiden-widowhood through a perfectly legitimate curiosity as to her husband's name, social position and presumable bank-account. When the pompous bridegroom informs her that, in any case, he proposed but a sort of terminable lease of a year or so, and in a lofty, sanctimonious "huff" goes off by "pigeon express," his conduct must be deemed flighty at best. In short, and in sad earnest, THE MIRROR has never thoroughly or heartily accepted the myth material of the new school, and clings to the conviction that the downright wholesome human themes which were good enough for Beethoven and Rossini are good enough for us—and our posterity.

* * *

The goddess of dulness seemed to have dropped her pall over the Casino concert last Sunday. The usual crowds of Casino goers were apparently saving up for the opening of Madelon, next night; and the damp, close atmosphere took the tension out of strings and chords, vocal, instrumental or other. Mme. Hastreiter was rather hard and dry, and sometimes distinctly off the key in her song from Il Guarany and "Love's Request." She puts a spice of pleasant humor, however, into her favorite encore, "Tell Me Truly," where a maiden who has promised to say *no* to all her lover's pleadings, is asked whether she *declines* his suit, and, of course, makes her stereotyped reply.

Theodore Bjorksten has a sweet voice and pure method, but a peculiarly lifeless style of singing. The pretty barcarole, Dormi pure, which should be rendered with the easy dash and fire of the Neapolitan pescatore, he gives with much the passionate intensity of an amorous oyster chanting his plaint to a sweetly sentimental young clam. The same fault attaches to his ballad, "Some Day," which is a woman's song, after all, and not in Mr. Bjorksten's unemotional line. The benumbing influence of the evening was on little Nettie Carpenter, too. Her Faust fantaisie, by Sarasate, is a flimsy production rather flimsily played, and, saddest of all, persistently a little off the key. Signor De Anna, Signor Carbone and Mme. Sacconi did not greatly help things with their respective contributions, and on the whole the concert must be set down as several shades below the level of the Casino Sunday standard.

* * *

On Friday evening last a concert was given at Chickering Hall under the auspices of the Amorethean Society, whose object we guess, with little aid from the title, to be the promotion of artistic and social enjoyment in all forms. Ella Earle, Frank Walker and Maud Morgan gave efficient aid with their vocal or instrumental selections. James S. Burdette is widely known as an intentional—and the Rev. T. De Witt Talmage as an unintentional humorist, but a bit of sermon by the one interpreted by the other has a flavor of unconscious satire.

The strictly novel feature of the evening was the performance of the New York University Glee Club, which, in common with other college organizations, has taken lately to starring on concert stages. They make a very pleasant show. Everyone likes college boys—nice ones, tha[t] [w]ho don't cut recitations, black each o[ther]'s eyes, or screw up tutors' doors, and the[ir] [fa]ce on the stage in the cleft toga and [ha]s of maturer sophistication is ge[ne]ric. Under the so[ci]al for warm applause, not [fo]r a[rt]'s sake. [Y]oung sisters and sweethearts, [and] bald headed old

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boys who like to remember their own ante-diplomatic days. These particular boys sing very well. The quartette singing would bear a little more drill, but the choral work is excellent, and the "jodel" and "warble" and other quaint devices of academic tradition are very bright and taking. The Chinese dialect song, in which Mr. Bryan shows his proficiency in the study of the Oriental tongues, and the melancholy ditty about the love-lorn maiden who took to her bed and never got up again, with the mournful procession which bore the fainting form of the too susceptible songster from the stage, were jolly and funny. The audience applauded them warmly, and they deserved it.

* * *

The third Thomas Symphony concert, which took place at Steinway Hall on Tuesday evening, was the best, so far, of that excellent series. Bach's Fugue in A minor, orchestrated for strings by Hellmesberger, which opened the programme, is one of those standard tests which set in clear light the technical merits of an orchestra. Its severe simplicity of style calls for the utmost accuracy in tempo, rhythm and shading, a test which Mr. Thomas' excellent "chapel" always meets without flinching.

Schubert's beautiful Ninth Symphony, in C major—perhaps his most pleasing symphonic composition—was delightfully rendered. The spirit of the allegro and scherzo and the tenderness of the audante were given with a refinement and precision which seem due as well to the sympathetic skill of the performance as to the guiding and informing control of the leader. The Faust overture of Wagner has already been noticed in these columns on a former occasion. It is one of the composer's most vivid bits of tone-painting.

Chopin's Funeral March is long ago familiar to the musical public in piano-forte score. As orchestrated by Mr. Thomas it loses none of its fine solemnity, and the heavy muffled beat of the bass is taken up by the drums and cymbals with singularly striking effect.

Herr Emil Fischer has been so long associated in our minds with the large declamatory style of new school opera that some trace of doubt may have lingered in many minds as to his probable success under the more exacting scrutiny of the concert stage. Such doubts were completely laid to rest by his performance on Tuesday. The technical excellence of his singing and the fine feeling he threw into into Schubert's familiar Wanderer, earned him universal approval and a hearty recall. There was a trifle less spirit in his interpretation of Lenz's Landsknecht's Lieder in two numbers, the poetry by H. von Fallersleben. The first which may be freely translated as the "Morning Song of the Pious Militiaman" gives the humble trust and faith of an honest soldier who reflects that the noblest and humblest must find one common grave at last. The second—"Yearning for home"—gives us the same sturdy and honest warrior longing for the well-earned repose of peaceful day and rural rest. The orchestration is peculiarly sympathetic and poetic.

Liszt's wild, eccentric Mephisto waltz from Lenau's Faust closed an admirable programme, admirably performed, which may bear competition with the best which Mr. Thomas has given in this, his peculiar province, which is a very strong one indeed.

Manager Bidwell States His Reasons.

David Bidwell, owner of the St. Charles Theatre and Academy of Music, the popular first-class theatres of New Orleans, gave to THE MIRROR's representative in that city reasons for not renewing his lease of the Grand Opera House, of which he is also a stockholder.

"I will never attempt to manage a club-theatre again," said Mr. Bidwell. "The association owning the Grand Opera House has about one-hundred members Their club-room is on the first floor under the balcony and orchestra circle, making an up-stairs theatre. To reach the auditorium one has to ascend a long flight of stairs. The members of the club have free access to all parts of the auditorium. Besides this they have appropriated and railed off for the exclusive use of themselves and their invited guests the front portion of the orchestra circle, with entrance from the club-room. Over this the lessee or manager has no control. The Grand Opera House is much the smallest of the three theatres I manage at present. The members of the club are very arbitrary in their demands. They want the best attractions in the country, require the theatre to be kept open a certain number of weeks, and the plays to be produced as elaborately as in cities where long runs are possible

"One of the most serious objections to the lessee and to managers of combinations is that each member of the club is assessed every year one hundred dollars, making in the aggregate about ten thousand dollars. This amount, or at least a portion of it, actually belongs to the organization playing in the theatre It is so, because each member paying the one hundred dollars has free admission not only to that portion of the orchestra circle railed off for their exclusive use, and which cannot be used under any circumstances, for the paying public, but also to all other parts of the house, thereby occupying in many instances double space for nothing.

"For these reasons," concluded Mr. Bidwell, "and also because the house has not proved a paying one, I was not a bidder for a renewal of my lease; in fact, I tried at the commencement of the season to have it cancelled, but the association would not consent."

Elbridge T. Gerry, President of the Society for the Prevention of Cruelty to Children, is the first contributor to Mrs. Fernandez's Christmas party to the children of the stage.

The Giddy Gusher.

I stood and looked at the big bronze bust of John McCullough in the lobby of the St. James the other day, and then at the placid face of that faithful friend, Captain William Conner, and I don't know which I admired most. If John had only taken the advice of Conner he would have been standing to-day where his bust does. There was no earthly reason why that monument should be needed for the next twenty-five or thirty years, for McCullough was built to last, and in those early days, when a man makes or mars his constitution, he was a hard-working, steady young fellow, leading an industrious, regular life.

I never knew a character in which such strength and weakness lay. He was always a better friend to everybody than to himself, but always while John McCullough's nature governed John McCullough's actions, he was one of the most generous, charming men that ever lived.

* * *

That long, dread season, when only John's bones and muscles occupied his clothes, weakened the friendship of some and the love of many; but loyal and true Conner never swerved from service. The pompous rites that followed his death were mainly due to the persevering affection of this friend; for the long sickness and disheartning mental condition of the poor fated actor had cooled the ardor of thousands who would have rallied with wailing and lamentation had John been stricken in the full possession of his faculties. Here came in the unalterable friendship of William Conner. He fanned the cooling enthusiasm into a flame, and the big Philadelphia services were the outcome.

The choral melodies finished, the orations ended, the crowd dispersed and the one-time idol would have laid unmarked in his quiet grave, but unforgetting, the old friend pushed on the plan for the monument, and to-day it only remains to rear aloft on granite blocks the colossal bust in bronze that will tell how John McCullough looked in life and where he rests in death. It is what is called, in technical parlance, of heroic proportions; but let me tell those that look upon it after it gets to its final home in Mount Moriah cemetery—the heart that is mouldering to dust beneath it matched it in size. The generosity, the loving kindness, the sympathy that found lodgment in the handsome head that bronze work reproduces was of heroic quality, and that big head is not out of proportion to the good qualities that once animated dear dead John McCullough.

* * *

One of the pleasantest certainties I possess is the knowledge that Billy Conner is a good friend of mine. I'm just as sure he'd stick to me like a brother if I fell upon evil times, as I am that I'd do anything at any time for him. God bless him! The Damon and Pythias business is not wholly used up in that five-act play we used to cry over in the pit of the Bowery (and then go out and bust our brother's head because he'd eaten all our peanuts). There are men and women—a few of 'em—who love their neighbors something as near as well as themselves. Lord, may their tribe increase! It's all we have in this world. It's the only thing that survives the faithful love of the human heart. When that is a lost art and one speaks of it in connection with the making of pliable glass and little things like the elevation of the stones on the pyramids, let Gabriel come and teach Levy how to handle a cornet, and close the whole concern—it's insolvent.

* * *

Christmas-tide is a rattling season for the managers, not only in their public capacity, but in their private relations. They have to work like beavers to surpass the attractions of the free shows and get up Christmas trees of luxuriant fruitage for the homes they all, with a few exceptions, possess. They are all of 'em married but the Frohmans and Aronsons, and they run to brothers, and lots of 'em.

Mr. Hill's family is in Chicago, and Mr. McCaull's in Baltimore. Both have lovely children, and if Pop don't get home he is well represented by the Santa Claus indigenous to those cities Harry Miner has a number of children, some nearly grown, and Harrigan hasn't counted his lately Frank Sanger has but one, but that one is a despot. James Morrisey has one also, named after his manager, James Duff. Stetson, Gilmore, Abbey and Rosenquest are on the anxious seat. Palmer and Schoeffel have ever so many, some of their own and some of their wives by previous marriages. Dear Tony Pastor never had any. He tried adopting them, but with such ill success at the start that the embryo orphan asylum his home bid fair to be never came to anything.

* * *

Dockstader has a young and pretty wife to whom he is devoted. She is sure of a fine Christmas tree. Harry Dixey has a couple of clever little tots. Moss and Wallack have a second crop of babies in their families for whom to hang the Christmas branches; and Miles and Barton ought to have if they haven't.

* * *

The managerial wife is a very important factor just now in the theatrical world. John Duff, Sr., has a splendid helpmate—a kindly-faced matron who on first-nights lends an atmosphere of encouragement to the actors and of comfort to the audience. She is a devout Catholic, her life given to good works, and the Christmas-tide finds her benevolent hands busy. Mrs. Augustin Daly is her daughter—a most charming woman, whose young life has been darkened by such grief as few are called on to know. She lost, almost in the same hour, a pair of noble sons, so full of ability and promise that at each recurrence of this season—so peculiarly connected with the young—her heart must ache at thought of what might have been hers. Alas! how many share that sorrow—the grief for that which might have been—and how few try to lift the cloud by filling the air with the incense of happy hearts as does sweet Mary Daly.

Mr. Schoeffel has the boss wife. She plays; she keeps a hotel; she has a family. She manages, and with it all is a famous dramatic success. Harry Miner has a little black-eyed wife, who sits on a high chair in the managerial box, as sure that the solar system would be incomplete without her husband as if the sun dropped out of it.

Mr. Harrigan married the daughter of Dave Braham, and he has had music ever since. She is a bright-faced, youthful little lady, but she beats the record in providing for the census. I have on occasions met Ned out at the head of what I took for a Sunday school procession, but found that Mrs. Harrigan was ill and remaining at home with a young son while Ned took the rest of his family out for an airing.

His clever business manager, Mart Hanley married the clever Marietta Zanfretta, and some sturdy children gather round the Hanley Xmas tree in consequence.

* * *

Two dashing, accomplished women took up the domestic reins over those speedy flyers, Stetson and Gilmore, the past year. They are doing very well in harness. Katie Stokes has had splendid experience, and Mrs. Gilmore seems to do as well without any apprenticeship in the ring.

Henry French is a widower—no fault of a thousand ladies who look with longing eyes on that glass of fashion and mould of form. Deckstader's curly-headed little wife is deeply interested in his business, and can truly be called a helpmate. Mr. Palmer's attractive wife would have made a name as an actress had she not chosen the better part and elected to be the loved partner of a successful manager. Henry Abbey's wife has had such stage triumphs that it seems among the impossibilities that she should ever settle down to quiet life; but report has it that she is a most devoted mother to the little Abbeys, and will see that their Christmas tree is one of bounteous yield.

* * *

One of of the best managerial wives is that of Manager Henderson. Mrs. Ettie Henderson has been a good actress in her day—a good play-writer as well—and a capable manageress. To her experience and taste Alexander owes most of the worlds he has conquered.

Mr. Rosenquest's young wife is a constant visitor at The Old Homestead and enjoys her share of managerial cares. But the female element in the Fourteenth Street Theatre is the brilliant widow of dear "Uncle Sam" Colville, who is the sister of the most successful young manager who ever looked through a hole in the box-office window upon a cold and unappreciative world.

* * *

Yes, take it all around, there's lots to do for Xmas by all the managers who are blessed to a remarkable degree with happy families.

THE GIDDY GUSHER.

Notes from Paris.

PARIS, Nov. 25, 1887.

The two events of the week are Pailleron's comedy of The Souris at the Comedie-Francaise and Sardou's La Tosca at the Porte Saint Martin. These two pieces and The Abbe Constantin at the Gymnase will keep Parisians occupied a good part of the season, although before its close we shall have some other novelties to talk about. M. Pailleron's Souris is a very charming if not very profound comedy. Those persons who looked for a second Boredome will be disappointed, for the new work has neither the scope nor the profundity of the piece that gave M. Pailleron such a reputation six years ago. The three acts of The Souris take place in the same scene, an elegant parlor in a country-house on the banks of the Loire, where Mme. de Moisand lives with her daughter, the Countess Clotilde Woiska, and a daughter of her second husband, Mlle. Marthe de Moisand. Two of Clotilde's friends are at the chateau on a visit, Mme. de Sagancy and Mlle. Pepa Raimbault. If to these characters we add the handsome Marquis Max de Simiers, a neighbor, we shall have all the personages of the new comedy. The task that M Pailleron has undertaken is simply to show us how Max who has passed the forties, can gain the heart of Mlle. Marthe, the little mouse, who has not entered the twenties. Max is a man who has passed his life in captivating the Parisian ladies; he is past master in the art of making himself agreeable. At first it is Clotilde who attracts him, for he looks upon Marthe as a child and has no thought of attempting a conquest there. But Clotilde is not free; her husband, after a life of dissipation, has been sent to a private asylum and is still alive. So she endeavors to bring about a match between Max and Marthe, although if she were free she would certainly fall in love with the Marquis. His flirtation with Clotilde alarms Mme. de Moisand, and she begs Mme. de Sagancey and Mlle. Pepa to attempt a counter flirtation so as to preserve Clotilde's reputation—a request with which these two coquettes at once comply. Martha is not a young lady who makes much outward show, and despite the efforts of Clotilde and her mother she does not succeed for some time in captivating the handsome Marquis, although she has loved him ever since she quitted the convent. She has designed on every page of her album the portrait of "her Marquis," as her school friends call Max. He has seen this album, and although he says that this love of a young girl for a man of his age is foolish, it is easy to see that he is flattered by it, and that in the end he will give way to it. The grand scene is in the third act, where Max struggles against his affection for Martha, which has grown steadily since he discovered her album. Naturalty he ends by yielding and is, or believes himself to be, the happiest man in the world. The defect of M. Pailleron's piece is that his characters are not sufficiently natural; they lack consistency and sincerity. What they say is bright, but you feel that it is the witty author who is talking and not the personages before you The piece is devoid of action and would have been better if condensed into two acts. M. Worms plays the only male role, that of Max, with great skill. Mlle. Reichemberg is the Souris; Mlle. Bartet is Clotilde, Celine Montaland, Mme. de Morisand; Mme. Broisat, Mme. de Sagancey, and Jeanne Samary, Mlle. Pepa.

* * *

With La Tosca Sardou has taken his revenge for the failure of The Crocodile. His new piece is a success, although there is nothing in it that adds to his reputation. No new plot, no new situation, no new character. He has written an exciting melodrama, which will please the orchestra and make the gallery gods howl. Here is the story: At Rome, on June 17, 1800, a young painter, Mario Cavaradossi, is at work on a panel. While he is there Cesar Angelotti, who has become compromised as a Republican, enters and seeks concealment. He has escaped from the Chateau of Saint Ange, where he had been confined for having boasted of his relations with Lady Hamilton, wife of the British Ambassador and particular friend of Queen Mary Caroline. Angelotti tells his story to Mario, and while they are talking in comes the celebrated singer La Tosca, who is Mario's mistress. Cesar has had time to conceal himself in one of the side chapels, where he puts on a feminine disguise. A cannon shot soon gives the signal that the prisoner's escape has been discovered. Mario takes Angelotti to his villa, but in leaving the church he accidentally omits to take a fan given him by his sister, the Marchioness of Attasanti, who aided him to escape. Scarpia, the chief of police, comes to the church, finds this fan, and uses it as the means of tracking the fugitive,

In the second act there is a fete at the Palace and La Tosca is going to sing. Scarpia shows her the fan and insinuates that Mario is unfaithful. Carried away by jealousy, Tosca runs to Mario's villa to see if her suspicions are correct. Scarpia and his detectives follow her. La Tosca, on arriving at the villa Cavaradossi, discovers that instead of a rival it is a fugitive that Mario is concealing. As she is about to leave Scarpia and his men appear. The artist has had time to push Angelotti into a safe place, and Scarpia upon arrival finds only Mario and his mistress. The chief calls upon the artist to make known where Cesar is concealed, and as he refuses Scarpia gives the order to his men to torture him. La Tosca cannot support the cries of her lover, and she points out the hiding-place. When the detectives open the well door they find that Cesar has poisoned himself. In his fury at this discovery, Scarpia arrests Mario, who, covered with blood, is taken with La Tosca to the port of Saint Ange. The fourth act takes place in Scarpia's office. This Chief of Police is a libertine, and struck by La Tosca's beauty he wishes to possess her. He proposes that if she will yield the soldiers charged to shoot Mario will have guns loaded with blank cartridges. Mario will have simply to fall and simulate death, and as soon as the soldiers have retired he can escape with his mistress by means of a pass that Scarpia will give. La Tosca consents to this ignoble bargain, but when the chief approaches her she stabs him, and seizing the pass rushes to Mario's cell. She explains what she has done, shows him the pass and tells him that he must feign death when the volley is fired. The captain of the guard appears. Mario is led out to the place of execution, and as soon as La Tosca hears the shots fired she rushes to join her lover. Alas! Scarpia had lied to her; the guns were loaded with balls and Mario had been really killed. Whereupon La Tosca throws herself from the wall into the Tiber.

In the first two acts Sardou has endeavored to lighten up his piece, but the remembrance of their charm is obliterated by the horrors of the other three. The torture scene is terrible, and the sight of Cavaradossi covered with blood shakes the nerves of the most hardened spectator. Last evening some hisses were heard, but they were immediately drowned in the applause. The four principal characters are strongly drawn. La Tosca, while showing us nothing new in Sarah Bernhardt's talent, brings out all her qualities of tenderness, passion and violence. Although visibly tired she played with great energy, but her voice seems to be losing its force. She was enthusiastically welcomed back to the scene of her numerous triumphs. Pierre Berbon makes an excellent Scarpia. The role of Mario was performed by a young actor named Dumeny, who was formerly at the Odeon; he has not yet the experience required by so strong a part, but he plays it intelligently. The scene of the fete at the palace is splendidly set.

* * *

A grand spectacular drama in five acts and ten tableaux, entitled Ten Days in the Pyrenees has been successfully produced at the Gaiety. Paul Ferrier is the author of the dialogue, and M. Louis Varney the composer of the music. STRAPONTIN.

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PROVINCIAL.

BOSTON.

Frederick Warde, who made his first appearance before a Boston audience last week as a star, scored an undoubted success, and he has the satisfaction of knowing that it was genuinely earned. Probably not one in twenty of those who filled the seats in the Hollis Street Theatre Monday night had ever seen the actor or knew of his abilities. On his first entrance—the play was Virginius—he was courteously received, but without the enthusiasm which accompanies the reception of an old favorite. As the play developed, however, and the star warmed up, the audience went with him, and he was called before the curtain seven times during the performance. Mr. Warde's success lies largely in his personal magnetism and earnestness. He has serious faults, but fortunately they are of a kind that experience and study will enable him to surmount, and there is no good reason why a dozen years hence he should not hold the foremost place among American tragedians. Besides Virginius, Mr. Warde appeared during the week as Damon, as Gustave Cadol in a French adaptation of the same name, and Gaiba in Saumet's tragedy of The Gladiator. His support was fairly good. Monday evening, of the present week, Clay Greene's Golden Giant was brought out at this house by Mrs. McKee Rankin's co. It will be followed next week by Gillette's Pink Pearl and Editha's Burglar.

The Exiles entered upon its second week Monday evening at the Boston. It is one of the most skillfully constructed scenic pieces upon the stage, and it conveys, besides a very vivid idea of society in the Russian capital, with its seething caldron of social and political intrigue. The Siberian scenes, which introduces horses and sledges, a conflagration and an escape of exiles, with a running fight with soldiers, are wonderfully realistic and exciting. The piece holds the stage this week and will be succeeded Monday next, 12, by the Booth-Barrett comb.

The Barrister is still drawing large audiences at the Museum and cannot help doing so as long as it is continued. It has in it the very essence of wholesome fun and the parts are admirably distributed.

Mrs. Langtry's co. closed at the Globe on Saturday, and on Monday evening the Hanlons brought out their grand fairy spectacle, Fantasma, which has been almost wholly reconstructed since its last appearance here. Next week comes Frederic Bryton in Forgiven.

This week Rosina Vokes' London Comedy co. holds the stage at the Park. The bill, which lasts through the week, consists of three short one-act pieces—Which is Which, The Circus Rider and The Double Lesson. Next week the co. will appear in new plays.

The Windsor, though one of our minor theatres, does a steady and excellent business. At this house Ethel Tucker opened Monday night in Queena.

The Run of Luck co. will open at Niblo's, Monday, 26, for a season of six weeks. From New York the co. goes to Philadelphia and from there to Chicago.

PHILADELPHIA.

The most important event of the past week was the joint appearance of Edwin Booth and Lawrence Barrett at the Chestnut Street Opera House. The entire week was devoted to the production of Julius Cæsar, which was presented in a manner that must have delighted the heart of every lover of the drama. The production was excellent in every detail, and thoroughly harmonious. The scenery was fitting and handsome, the dresses and armors were classical and correct, and the auxiliary forces were well drilled and seemingly actuated by intelligent impulses. Add to all this a cast that was almost without blemish, and in which appeared the two most intelligent actors upon our stage, and it is not surprising that we hail this production as an event of more than transient interest and importance. It marks an era in our stage history and shows that we are beginning to profit by the lessons we have learned in recent years.

The Brutus of Mr. Booth is altogether worthy of his great reputation. It shows the most intelligent analytical study, and the most wonderful subordination of self to the dominating spirit of the role. As portrayed by Mr. Booth, Brutus stood before us a man of transparent honesty of heart and of purpose; a man of noble simplicity of thought, of cool, deliberate judgment and steadfast resolve; a man whose patriotism was unsullied by selfishness, who for Rome was willing to die without regret or slay without passion. He became a conspirator without malignity, without fear and without reproach. It was simply marvellous how steadily Mr. Booth adhered to his ideal creation through every act and scene of the play. It would be impossible adequately to discribe his bearing in the assassination scene; it was a triumph of genius. He was enobled by his dagger thrust, and with the nobility born of an honest nature and high resolve, he struck without anger and neither qualled nor showed sign of self-condemnation when dying Cæsar uttered the reproachful words, "Et tu Brute." Mr. Barrett's Cassius, under his present environment, has lost some of its ruggedness, but has gained in intelligence and artistic finish. He has wisely subordinated it for the sake of the ensemble, and throughout it was thoughtful, even and scholarly. His deliberation both of speech and of manner savored rather too much of the closet, but both were in keeping with the classical presentation of the play. E. J. Buckley as Marc Antony was worthy of his position in the cast, and exhibited praiseworthy equipoise and self-control. He has improved greatly since I last saw him, although he still shows a tendency to too rapid speech. His delivery of the oration was very effective, but his reading was not faultless, nor was the business of the scene entirely satisfactory. This, however, I am aware, is a matter of individual opinion. What I refer to especially, however, concerns the beginning of the oration, where I would have the words, "Friends, Romans, Countrymen," separated by lengthy intervals and spoken as successive efforts to quell the tumult. Then, when silence is obtained, are spoken the pleading words for its continuance—"Lend me your ears," and the apologetic and pacifying speech, "I come to bury Cæsar, not to praise him." John A. Lane as Julius Cæsar and Charles Collins as Decius are entitled to much commendation for dignity of speech and of bearing. Of course the ladies of the co. have but little to do in this play, but a special word of praise is due to Miriam O'Leary for her unostentatious but charming performance of Lucius. This week this excellent co. will be seen in a varied repertoire. Henry Irving 12.

The pecuniary results of the second week of Erminie at the Chestnut Street Theatre, have demonstrated how strong and abiding an interest the public has taken in this pleasing operetta. All classes seem equally delighted with it, and its melodies are everywhere heard.

Annie Pixley appeared at the Walnut Street Theatre in The Deacon's Daughter and played to crowded houses. In fact, I judge that this is the best engagement she has ever had at this house. Her performance is as pleasing as ever, and she still has the support of that excellent actor, M. C. Daly, and a competent co. Miss Pixley remains another week, and will be followed 12, by Mr. and Mrs. W. J. Florence in a repertoire.

At the Arch Street Theatre Evans and Hoey appeared in A Parlor Match, and, as usual, did an immense business. This play stands almost without a rival of its kind, and every time it appears here shows improvement. This week Deacon Brodie; A Rag Baby 12.

At the National Theatre the Cattle King was received with the usual demonstrations of favor. This week The Old Oaken Bucket; Taken From Life 12.

The Howard Athenæum co. appeared at the Central Theatre and did a tremendous business. In fact they can claim the banner week of the season so far. They gave an excellent entertainment, but if I began to praise I should have to go regularly down the programme; so, while everybody deserves praise, I will add that the show would be improved if there were fewer speaking acts—in a word, less talent and more skill. Le Cocon, the new magical act presented by Carl Hertz, is pretty and mysterious, but its effect was somewhat marred by the clumsy manner in which he performed his other tricks. This week, Reilly and Wood's Show.

Uncle Tom's Cabin, with the veteran Samul S. Sanford as Uncle Tom, was the paying attraction at Forepaugh's Theatre. This week, William Cullington in For Congress. Peep O'Day Boys 12.

Pat Rooney played to good business at the Lyceum Theatre in Pat's Wardrobe. This week, A Boom in Matrimony. Rags 12.

Hettie Bernard Chase made a very favorable impression and played to good business at the Continental Theatre in Rags. This week, Peck's Bad Boy; Fun on the Bristol 12.

Carncross' Opera House was crowded, as usual. This week, a burlesque of Hamlet will be among the attractions.

Brief Mention: The receipts of the Booth and Barrett comb. at the Chestnut Street Opera House last week, amounted to $30,842.25. The advance sale for this week has been very large.—Frederick Warde appears at the Academy of Music this week, with a change of bill nightly.—J. Bard Worrell, the popular treasurer of the Central Theatre, combines quickness, accuracy and urbanity in a wonderful manner. The profession constantly receives favors from him and from Manager Gilmore.—Thursday last was Manager Fleishman's birthday, or, rather, its anniversary. It would not be polite to remember his age, but the employees at the front of the house considerately presented him with a gold-headed cane.—John S. Clarke will appear at the Broad Street Theatre during Christmas week in an elaborate revival of Thomas Morton's old comedy, Speed the Plough.

SAN FRANCISCO.

Nov. 29, 1887.

The Friscan theatres all made money last week. Milton Nobles is now in its third and last week at the Alcazar, to be followed next by the Alcazar co., which returns home flushed with interior triumphs from start to finish.

The California Theatre co. are doing the Main Line, wherein Lewis Morrison as the Station Master, and Rosabel Morrison, his daughter, are doing conscientious work. Kate Forsythe closed with the co. last week. Next comes the Martinellis and the Big Four; after which the Kiralfys occupy the theatre until after the holidays.

Neil Burgess is closing his three weeks' season at the Bush and will give way to John Russell's Natural Gas 12, after which the Howard Specialty co. Dixey at the Baldwin does the largest business, and is in his second week. A Trip to Africa succeeds Allan Quartermain at the Orpheum. Helen Dingeon is Titania, supported in the other characters by Charles Heywood, Dick Valerga, Belle Thorne and Katie Marchi.

The Black Mantles (Three Black Cloaks) is revived at the Tivoli with Tullula Evans as Girola, Stanley Felch as Dromez, supported by the regular Tivoli co. The holiday attraction here will be Trip to the Moon on a scale of much magnificence.

Items: George Musson and wife came out with the St. Louis Browns. George is an ex-correspondent of THE MIRROR at St. Louis, consequently a well educated and tip-top fellow generally.—Helen Dauvray Ward accompanies her new husband, who plays with the New York Giants.—San Francisco is to have the Campanini co. under De Vivo. They will give three operatic concerts at the Grand Opera House 12-14.—Gustavus Levick's co., headed by himself, and under the management of Sam Thall and Louis Morgenstein, is composed of the following people: John Armstrong, F. M. Page, Frank Richardson, Benj. K. Franklin, William Mala, Bertie Earl, Celia Alsberg, May Nannary, Nina Maitland, Carrie Burlingson. The co. opened in San Jose Monday night, playing Hoodman Blind.—George Osbourne, a favorite actor of San Francisco and one of the proprietors of the cosy little Alcazar Theatre, was married in San Jose Thanksgiving day to Helen Mason, a young actress of his co.—The Los Angeles manager, H. C. Wyatt, has brought suit against Rosina Vokes for breach of contract.—The Alcazar co. occupy their own theatre during the holidays, and may produce A Noble Vagabond, with George Osbourne in the principal role.—All the newsboys of the city were made happy Thanksgiving through the kindness of the proprietors of the *Daily Report, Bulletin* and *Post*, who gave them tickets to see The Streets of New York at the Grand and The Main Line at the California.

NEW ORLEANS.

The Academy of Music was comfortably filled every night last week with admirers of James O'Neill and his great Monte Cristo. Year after year Mr. O'Neill has appeared here in Monte Cristo, and has always done a phenomenal business. It looks as if the play was good for eternity. The co. supporting Mr. O'Neill this season is not as good as usual. J. W. Shannon (Noirtier), Howard Gould (Villifort), J. H. Shewell (Caderousse) and Nat. D. Jones (Morel) are the only names in the male cast that deserve mention. As Mercides, May Wilkes looked very pretty, and, when it was necessary, did some real good acting. The scenery carried by the co. is bright and new. William Redmund and Mrs. Thomas Barry will present Renne in spectacular form this week and another play next week. Mrs. D. P. Bowers 25

Another old-timer that appears to have been given a new lease of life is Evangeline. The extravaganza was presented at the St. Charles Theatre week beginning 27, to large audiences that fairly went wild. The co. all around is not as good as that which appeared here some years ago. The singing was in general excellent, but in some cases it was abominable. The chorus looks young and presents a fine appearance. Big George Fortescue is one of the props of the show. The Castleton Opera co. this week. Held by the Enemy 11.

George C. Miln did very poorly at the Grand Opera House. Richard III., Fool's Revenge, Hamlet, Othello, Richelieu and Damon and Pythias were given in the order named. Hamlet and Merchant of Venice were acted at the matinees. Hamlet and Richelieu drew the best audiences. Mr. Miln received generous treatment from the local press, and his failure to attract must be attributed to his being comparatively unknown, and his co., which is execrable, and utterly incompetent to properly act in tragedy.

The Avenue Theatre was lonely and desolate enough last week to suit a hermit. Leavitt and Corey's Minstrels signally failed to draw anything like fair houses. John F. Warde in The Doctor this week. E. T. Stetson in a repertoire next.

Neck and Neck is a play suited to the class that frequent Faranta's Theatre. It is sensational to a degree, containing a very realistic hanging scene and a "lightning express." Houses were large. The co., headed by E. T. Stetson and Hannie Ingham, is fair. Nellie Boyd will appear in Passion's Slave week of 5.

During the greater part of the week the attendance at Robinson's Dime Museum does not amount to much; but on Saturday and Sunday the big crowds make the place very uncomfortable, particularly on warm days. The cowboy pianist, a hairy man, a fat boy and a group of wax figures were on exhibition last week.

Boccaccio, Les Huguenots, William Tell and The Mascotte were the latest French Opera House productions. Business continues fair.

Jetties: Next week will see three strong attractions pitted against one another at Bidwell's Theatres. Modjeska will appear at the Grand Opera House in a repertoire consisting of Adrienne Lecouvreur, As You Like It, Mary Stuart, Donna Diana, Twelfth Night, Much Ado About Nothing, Camille and Romeo and Juliet. Prices for this engagement will be raised, with admission to the parquet $1.50. At the St. Charles Theatre the Carleton Opera co. will sing. The Merry War, Nanon and Erminie, while the Redmund-Barry co. will be seen in a spectacular production of Rene—Amy Wade, one of the prettiest and most lady-like members of the Evangeline chorus, arrived a week ahead of the co., suffering severely from an attack of malarial fever. She fortunately recovered sufficiently to go on with the co. opening night.—Owing to the fact that Modjeska does not play Sunday nights, the Evangeline co. will remain over and fill the date of 4 at the Grand Opera House.—R. J. Lowden, manager of the Avenue Theatre, deserves credit for his enterprise in securing John F. Ward to fill an open date at his house. He looks for a big week, and will undoubtedly get it. The executive staff of the Grand Opera House this season, differs very little from that of last. Gus Kuige is the box-office, as usual, willing and able to attend, with the assistance of H. L. Kenney, to the biggest kind of a rush for seats. R. Browne manages the stage. William Roane, for many years the Grand's doorkeeper, continues to take in the paste-boards. The rest of the staff is as follows: H. Shinder, leader of orchestra; M. Abrams, stage carpenter; W. W. Tetters and R. Bohn, scenic artists; W. Wilcox, master of properties and G. Boathe, gas and calcium operator. All these men have been in Mr. Bidwell's service for years and are capable and efficient.—Frank Torrence, manager of the Redmund-Barry co., was very much upset by the news of the burning of the Strobridge works. His co. had something like $6,000 worth of printing contracted for.—The latest additions to my collection of photographs of professionals are those of John F. Ward and his clever manager, D. H. Wilson. They are splendid pictures and I prize them highly.—Whiting Allen, in charge of the advance work of the Carleton Opera co., has been in town for several days.—Claude Brooke, who is now in this city permanently, played several parts in George C. Miln's co. last week. Mr. Brooke did very creditable work, considering the unavoidable short time given for study.

CINCINNATI.

Dr. Jekyll and Mr. Hyde with Mr. Mansfield in the dual role proved a decidedly profitable card last week at the Grand. The versatile star in accordance with public request appeared 1 in Monsieur and his personation of the light-hearted French musician was in pleasing contrast to the sombre effect of his previous impersonations of the week. His support was excellent. The sudden transformation in act three from Edward Hyde to Dr. Jekyll wrought by Mr. Mansfield fairly electrified Cincinnati amusement-goers. The play was excellently staged. This week Nat Goodwin in Turned Up. W. J. Scanlan 12. Hermann is booked for Christmas week.

The Dalys in their latest skit, Upside Down, managed to win their way into favor at Heuck's last week, and the engagement which closed 3 was a success despite the inclement weather. The Dalys are clever comedians, and wonderfully graceful and agile in their business. Lizzie Derious, who was afforded opportunity of display for several handsome costumes, was accorded a hearty encore nightly for her singing. The burlesque circus scene in second act, however, scored the hit of the play. This week, The Little Tycoon Opera co. followed 11 by Aladdin. Kiralfy's Lagardere will be the holiday week attraction.

Mark Price's romantic drama, On the Rio Grande, furnished the frequenters of Havlin's with excellent entertainment past week. The play is thoroughly interesting throughout, and, with an excellent cast embracing the author, Harry Hawk, M. J. Jordan, W. S. Marion, Florence Roberts and Lizzie Ingles in the more important roles, scored a pronounced success during the week. The play was admirably staged. This week Hoyt's Tin Soldier co. followed 11 by the Two Old Cronies comb.—The Howard Athenæum comb. has been secured as the attraction for holiday weeks.

The week just closed at People's was devoted to the Lilly Clay Gaiety co., and the engagement was on the whole successful. Outside of Rice and Barton's specialties and the vocalism of Sidney Eustis the programme offered little novelty. This week Frank Frayne in Mardo, the Hunter, followed 11 by the Night Hawks.

Harris' Theatre last week was well attended, the Corinne Opera co. in Arcadia being the attraction. The star's specialties were liberally encored, notably "Listen to My Tale of Woe." The support was above the average. This week Anderson's Michael Strogoff co., followed 11 by Her Atonement.

Between the Acts: Clever Louis Ballenberg, formerly partner of Bob Miles and at one time manager of Pike's Opera House, was on 3 appointed musical director of the Centennial Exposition which begins July 4, 1888.—F. O. Seere has been appointed receiver of the defunct American Co-operative Dramatic Association, with bond fixed at $5,000.—Edward Kohl, senior member of Kohl and Middleton managers of the Vine Street Museum, was in the city 3.—Charles Brooks, of the Daly Brothers' staff, severed his connection with that co. so and departed for Boston. He proposes to head an organization of his own with the Lovenbergs in their specialties as the attraction.—Charley Osgood, Manager Harris' travelling representative was in the city past week.—Manager Fennessy, of Heuck's, has leased the theatre to the Kiralfys during the months of June, July and August '88.—Quite a number of travelling combs. will suffer by the burning of the Strobridge Lithographing Co.'s works at Cincinati the past week, as the co. had contracts with 160 road organizations to supply entire pictorial work. The greater sufferers are C. H. Hoyt, J. M. Hill and the Thatcher, Primrose and West Minstrels whose combined losses will aggregate $60,000.

ST. LOUIS.

It is a curious thing to behold how the attendance fell away from the National Opera when it came to stand on its own merit without the endorsement of Gotham society. The absence of Theodore Thomas may have had a depressing effect, for it is a fact that the hall was never crowded and on only two evenings were the seats filled. The casts may not have been as strong in their personnel as on former occasions, but the various works were effectively produced and the music and scores are well done. Nero, Queen of Sheba, Faust and Lohengrin was the repertoire. Sylva and McGuckin were good and were warmly received. Emma Juch and Bertha Pierson did some fine work during the week. Mme. Furshi Madi, who is very much admired, was at her best in the title role of Queen of Sheba. The ballet was strong and the mounting of the different operas equal to last season.

Maggie Mitchell was accorded a royal welcome at the Grand last week. The patrons were presented with her well-known roles of Fanchon, Little Barefoot and Maggie the Midget. Charles Abbott and R. F. McClarrie did some good work. Lornax is steadily improving. Mrs. Marion Clifton, who is well remembered by old theatre-goers as being in the Olympic stock, did finely in every role that fell to her lot. Lost in New York this week. Herrmann next.

J. K. Emmet at the Olympic last week played to good business. The reason why Joe catches all classes here is because the old times tell how he used to play in a variety theatre orchestra, and how he made his appearance as a Dutch song-and-dance man, in fact they relate all his struggles, and then go to welcome him. The younger generation go because they have heard so much about him. The co. supporting him is fair, and his songs are of the popular strain. T. W. Keene this week. Richard Mansfield next.

Newton Beers' Lost in London drew good houses last week. Job Armroyd by Beers is a well-known characterization, and was played in a sympathetic style. Jessie Lee Randolph as Nellie was fair, and Jennie Satterlee was the same winsome Jennie. The ballet was small but good. Lizzie Evans this week, Mattie Vickers next.

The spectacular production of Passion's Slave had good houses. Hamilton Harris was good as Manuel De Joe and Carrie Rose did excellently as Mamie Briscoe. The comedy was taken in charge by Jeppe and Fanny Delano, and it was well taken care of by those capable actors. The Black Diamond Quartette made a hit in their plantation songs. J. B. Polk this week, Lights o' London next.

At the Standard Sheffer and Blakely brought a good variety entertainment and did well. J. J. Dowling and Sadie Hasson this week, Reilly and Wood next.

CHICAGO.

Boucicault concluded a three weeks' engagement at McVicker's during which he has been seen in all his most recent successes and some of his popular plays of twenty years ago. While the houses have not been overflowing, and the brief season not nearly as profitable as those of former years, yet there was money in it for all concerned. The report that Mr. Boucicault would end his season and disband the co. because of bad business is far from the truth. The facts are that the change in the management of the Star Theatre, New York, has thrown him out of a ten-weeks' engagement there, and rather than put in the time in one-night stands, or even week stands, in small towns, he has determined to rest. The co. has notified Mr. Boucicault that it will assemble at his call, and the members meanwhile will secure positions in other cos. A new Irish drama is to be seen in the Spring from the prolific pen of this remarkable author-actor. This week, A Still Alarm.

Roland Reed, who has become one of the most popular comedians before the public by reason of decided originality and genuine sense of humorous character, had a most prosperous week at the Columbia, appearing in The Woman Hater, a piece that the lamented John T. Raymond played the last year of his life. A paper pretending some knowledge of dramatic affairs, said that the comedy was seen here for the first time last week. "Are we so soon forgot when we are gone?" This week, Maud Banks in Joan of Arc.

The Bostonians were received with a most hearty and well-deserved welcome at the Grand. Most of the old favorites of the original Boston Ideals are in this organization, and their performances are now by far the most enjoyable of any English opera co. in the country. Fatinitza, The Poacher and Bohemian Girl are the best of the repertoire, and will be repeated this week. E. H. Sothern in The Highest Bidder 12.

The Troubadours have had a very successful week at Hooley's. The absence of Nate Salsbury has weakened the cast very much, but even he could not better such silly stuff as Humming Bird. It is a bit worse than any former farce of the co. This week Maggie Mitchell. The Soggarth 11.

W. J. Scanlan, with his medley of songs and curly wig, has attracted a lot of people to the Opera House to see The Irish Minstrel. It is quite up to the average of recent Irish dramas, though not a bit like anything in Ireland. The co. is clever and capable. This week Gorman's Spectacular Minstrels. McCaull Opera co. in Bellman 12.

Oliver Byron had a great week at the People's like a whole host of his predecessors have had. This week The Night Owls in a new burlesque Adonis Abroad. Edmund Collier in Virginius 12.

A Rag Baby, with Charles Reed, the plain comedian, as Old Sport, was made a good attraction at the Academy of Music, and it is fair to say that the plain comedian can, and no doubt will, rapidly advance in white-face comedy, if he can hit such fat parts in other pieces. Marie Hornby, a marvellously pretty young lady, but at present a novice on the stage, is worth a visit to look at. This week Newton Beers in Lost in London with a ballet—whew! The Tin Soldier 11.

Skipped by the Light of the Moon drew small audiences to the Standard, and deservedly so. This week J. B Studley in A Great Wrong.

Edmund Collier in heavy tragedy did not entice many people to the Windsor, but this week a change is sure to occur, for Alice Harrison is there in Photos. Next week, Myra Goodwin in Philopene.

The Casino is drawing fine audiences every night. The place has become a popular resort that only needs good stage attractions to ensure prosperity. This week Kelley's Specialty co.

The annual Press Club entertainment occurs 5, and among those who will appear are Jesse Bartlett Davis, Mme. Josephine Chatterton, Mrs. Doucie, Juliette Condon, H. G. Barnabee, W. H. MacDonald, of Bostonians, Marshall P. Wilder, humorist, and Gorman's Minstrels in a scene.

Items: Oliver Byron is reported to have lost $4,000 worth of lithographs and printing by the fire in Strobridge and Co.'s Cincinnati house.—Joe Mack, manager for Robert Downing, is in town and reports a splendid season so far.—Atkins Lawrence, who is best known by his support of Mary Anderson when she was last in this country, has been engaged to play Michael Strogoff in the drama of that name.—The Beacon Lights co. were in town all last week owing to a little hitch with Chauncey Pulsifer, the manager. The co. has been playing to full houses right along, but the cash receipts didn't seem to prove it, so Pulsifer's interest has been purchased for $1,000, and the co. goes out under a new regime.—J. Sutherland, who is well known among the profession as the father of all the Sutherlands on the stage and who has a large knowledge of the newspaper and book business, has opened a store at 71 Clark street and takes more MIRRORS than anyone else in town. Everything in the line of theatrical works and papers can be had from him.—The McCaull co. will present The Begum here during the engagement about to begin at the Opera House.

CLEVELAND.

The Still Alarm has pulled the usual good business into the Opera House. Harry Lacy's excellent acting as Jack Manly and the realistic fire scene business white horses, engine, etc., have made people want to see the piece. The papers too have been kind and see merit in the work of your own Nym Crinkle and Joseph Arthur. This week, Imre Kiralfy's Black Crook; Nat C. Goodwin 12.

The Lights o' London is getting to be rather stale, yet it has not palled on the patrons of the Park seemingly, for that cosy little house was well filled every night the past week. Hill and Robinson who have the piece this season, mount it finely and have a good co., Horace Vinton shining above the rest as Clifford Armytage. This week, Uucle John Ellsler puts on his great Aladdin, which I hear is making the good old gentleman a pot of money. Gus Williams 12.

The Columbia box office has enjoyed a run all the week past with the favorite Irish comedian Dan Sully, in his plays Daddy Nolan and The Corner Grocery. This week One of the Bravest. Next Streets of New York.

At the Cleveland, Mr. C. S. Ellis has been the star in his play called Casper the Yodler, by the late William Carleton. The piece was given here before under the name of German Luck. Ellis has a good manager now and will probably succeed. He is a handsome fellow and sings nicely. Clara Moore assists him to the evident appreciation of the audiences. Ben Maginley this week in the old-time Irish play, Inshavogue. Wilbur Opera co. 12.

Briefs: Amelia Louisa Groll, of this city, will be one of the prima donnas of the Carl Rosa English Opera co.—Fred Warde is to play at the Opera House week of 19 for the benefit of Preux Chevalier Division K. P.—At the Columbia, Manager Hart is making a pretty penny with Sunday night spiritualistic lectures by noted mediums.

LOUISVILLE.

The Bensberg Opera co., an unique organization composed of four performers and a musical conductor, gave a three nights' treat at Macauley's in L'Ombra and L'Eclair, two operas never presented here before. Without a chorus this quartette, composed of Misses Bensberg and Engel and Messrs. Knight and David, gave delightful performances of the tuneful operas. Business moderate only.

The Masonic offered Around the World in Eighty Days for three nights to medium houses. Dunlap's Opera co. finished the week with Indiana and The Black Hussar to very large business notwithstanding the wet, disagreeable weather. Bessie Fairbairn, Alice Johnson, Harry Brown and C. W. Dungan acceptably filled the parts intrusted them. Barry and Fay came to the Masonic 8.

C. L. Andrew's No. 2 co. played Michael Strogoff at Harris' for a week to varying business. The co. is a fair one, the costumes, scenery and effects good. This week Minco's Magic Talisman.

At the New Buckingham the Rielly-Wood show filled a prosperous engagement. This is probably the best variety co. on the road. There is not a weak member on the programme.

Items: Charles Dickens' reading at the Masonic 5 will be largely attended. The "take" is already noticeable.—Through a misunderstanding the Tin Soldier date was cancelled at Macauley's, and that house was closed for three nights.—In an interview with a *Courier-Journal* reporter Miss Bensberg talks most sensibly and entertainingly of musical matters. The lady has some very original ideas.—It is said that Isabelle Coe, Frank McKee's wife will retire from the stage because of ill-health. Her husband is a Louisville boy who won his spurs on the Louisville dailies.—Bobby Gaylor, of the Reilly-Wood Show, does an unusually good Irish turn.—The coming of Richard Mansfield this week will be the event of the season at Macauley's.—Ross David, tenor of the Bensberg Opera co., was quite a sick man during the engagement here. He pluckily stood at his post doing creditable work.—It is hard to understand why Indiana was not a more pronounced success in New York. The music is catchy, the dialogue breezy, the action rapid and the opportunity for costuming and grouping the attractive chorus equal to that of operas that have enjoyed metropolitan approval. Harry Brown does good comedy work where the mistake of buffoonery could easily creep in.—Charles E. Roche, who is doing the advance work for Foster's Ideal, is here.—The Musical Club will give a concert at the Masonic 7. Both the male and female chorus will assist.—A writer upon one of the dailies gave his imagination a chance in a recent issue and dished up a dainty morsel for lovers of gloomy reading. It was circumstantially represented that the stage of one of the theatres was nightly visited by ghostly actors, and that strange sounds, vapory lights and strange antics were nightly to be heard and seen. The story, while amusing as it is, would be startling if true. The Around the World in Eighty Days co. has the champion scenechemer so far of the season. He plays an Oriental part with a strong Milesian accent and bitterly "tears a passion to tatters." Mr. Bensberg, father and manager of the prima donna, is a strong believer in the future of his daughter.—Manager Macauley and Eugene Elrod, of Macauley's, wore a satisfied smile, as well they may. So far the business at their house has been remarkably good.—Lilly Clay's Gaiety co. will be at the New Buck this week.—Mons. Periet, conductor of the Dunlap Opera co., has written a pretty little love song which was interpolated in Indiana and sung with success by C. W. Dungan.—Dearing, leading newsdealer, mindful of the demand for the 1886 Christmas MIRROR has placed an increased order for that of 1887. He anticipates a large sale.

JERSEY CITY AND HOBOKEN.

A fairly good business was the result of Robert Mantell's engagement at the Academy last week. He was well supported and gave a presentation of Monbars that was satisfactory in every respect. Clara Morris opened a week's engagement 5, to a good audience. The attraction was Rene, which afforded fair scope for the exercise of the talents of this clever, emotional actress. Her methods are natural and impressive and her elocution perfect. She had in support such clever people as M. B. R. Graham, Giles Shine, E. A. McDowell, Verner Clarges, M. W. Rawley, Lilla Vane, Mrs. C. Watson and Mrs. Octavia Allen. The star and some of the co. received curtain calls at every act. L'Article 47 and Alixe will also be produced this week. Next, Harbor Lights.

HOBOKEN.

Herne's Hearts of Oak attracted a medium business to Jacobs' pretty little theatre all last week. On Monday night, 5, Miner's Zitka opened to a very fair house. The play is splendidly mounted and costumed, and is interpreted by an excellent co. The audience was well pleased, as was testified by the applause. The music in this house is very fine, and the courtesy of the attaches notable. Manager Semon is ubiquitous and constantly on the alert to detect any failure on the part of his supernumeries to do everything for the comfort and convenience of his patrons. Next week Chris and Lena.

At Cronheim's Germania, a fine bill, is the attraction this week. The American Four were originally billed, but owing to a defect in the comb their engagement was canceled and a big variety co. put on. The specialties were good, and the large audience highly pleased. Among the artists are Emmett and Sydell, Rosina, Buckley and Coyne, Alna Don Janata and her snakes, Ada Melrose, the Stewarts, Emma and Victor Alfredo, Howard, Minnie Lee and Sadie Burgess. Next week Pacific Pathfinders, and those clever artists Sandilands and Rutnden in their popular sketch, Puck on the Times.

BALTIMORE.

The attendance at all the houses was rather light last week. At Ford's Opera House, during the second week of Harbor Lights, business dropped considerably. E. A. Sothern, in the Highest Bidder, opened with a big, cordial house on Monday night. Next week will be filled in by local attractions. Mestayer's Tobogganing 19.

Lagardere had a fair week of it at the Holliday Street Theatre, and was a performance that was both good and bad. The title role was played by J. H. Gilmore in a conscientious, most satisfactory way, and Barton Hill as the Duc de Gonzague, and W. H. Lytell as Cocordasse were excellent. Helen Tracy made an effective Blanche. The ballet was, with the exception of Cornalba, rickety, the coryphees being neither pretty nor shapely, and there was not much grace about their dancing. J. K. Emmet 12.

Shadows of a Great City drew good attendance at Harris' Academy of Music and was given by an excellent co. and with fine scenic effects. Annie Ward Tiffany has made the part of Biddy Ronan her own, and she gets the most possible out of it. W. A. Whitecar was a manly Tom Cooper, and George R. Edison an effective Jim Farren at the Monday matinee.

Items: Bunch of Keys began a week's engagement with well-filled house. Next, My Aunt Bridget.—Bella Moore appeared at Forepaugh's Masonic Temple to fair business in A Mountain Pink. This week Uncle Tom's Cabin is the attraction. Next, A Box of Cash.—Another good variety bill was given at the Monumental Theatre last week by Harry Williams' Own co., and business was good. Gus Hill's World of Novelties is drawing well.—At Front Street Theatre the Silver King under the management of George L. Harrison closed a week of average business on Saturday night. J. Z Little in The World this week. Next, J. J. Sullivan in The Black Thorn.—The Lyceum was closed last week except on Friday night when the Kenilworth gave a creditable performance of School. This week Mrs. Potter will appear in Loyal Love. Next, C. W. Seymour's Illustrated Lectures.—The third Philharmonic Concert will take place in the concert hall of the Academy Dec. 9.

PITTSBURG.

Herrmann, the deceiver, delighted good-sized audiences at the Grand Opera House last week. He presented many new and novel tricks, chief among which was the decapitation illusion. He was ably assisted by his wife. The magician's latest invention, "The Cocoon," was advertised for its first presentation on Friday evening, but the machinery did not all arrive in time, so the Slave's Dream, a neat piece of deceptive work performed by Mme. Herrmann, was substituted. Held by the Enemy this week. Kiralfy's Lagardere next.

Ellsler's Aladdin and His Wonderful Lamp succeeded in doing fairly well at the Bijou. The performance as a whole was good. The costuming of the several characters was neatly and picturesquely done. The scenic effects and mountings were elaborate. Miss Loduski Young did very well as Aladdin, but the Abanazer of W. H. Pierce fell below even mediocre burlesque acting. Mr. Ellsler's Kagras was a very clever bit of pantomimic acting. Other characters, by Hal Warren, Albert Becker, P. L. Phillips, M. B. Kavanagh, Ray Briscoe and Hattie A. Lewis were acceptably well enacted. Shadows of a Great City.

The Magnani: Seigrist Vaudeville comb., which closed a fairly successful week's business at the Academy 3, is a variety co. of more than ordinary strength. The most pleasing features of the show were the specialty acts of Billy Carter, John A. Coleman, the Seigrist Brothers and the Magnani family. The Howard Athenæum co. 5, Gus Hill's co. 12.

Pecks' Bad Boy at Harris' did a large week's business. Her Atonement 5. Corinne Opera co. 12.

Items: Tommy Williams, of last year's Opera House forces, goes in advance of the Main Line.—Mollie Lawman, who has been with the Davidge-Harold co., returned to her home in this city 1, the co. having disbanded.—The Rinehart Juvenile Opera co. played in McKeesport, last week, to good business.—John M. Sturgeon, of this city, has joined the Frank Bangs Francesca Da Rimini co.—Abbey's Double Deck U. T. C. co. played 3 in Minor Hall to fair business.—Manager R. M. Gulick, of the Bijou, received a magnificent pair of diamond sleeve buttons 3 from an unknown admirer.—The several posts G. A. R. throughout the city purpose attending a performance of Held by the Enemy at the Grand Opera House—in a body.—Manager Harris was in town 2. He goes to New Orleans, where he will be joined by J. L. Hutchinson, late one of Barnum's party. Messrs. Harris and Hutchinson will make a joint tour of the Southern cities.

BROOKLYN.

Joseph Jefferson's week at the Park Theatre was in all respects very successful. The Rivals, The Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle were played. On Monday evening Robert Mantell in Monbars drew a good audience. The play was well received. Next week Annie Pixley.

McKee Rankin's production of Macbeth at the Brooklyn Theatre was fairly successful from a pecuniary point of view. At the Saturday matinee a change was made in the cast, John L. Burleigh playing Macbeth, Frank Evans, Macduff, and McKee Rankin, Banquo. The hit of the afternoon was made by Mr. Evans, who, though suffering from a severe cold, gave an exceptionally fine performance of Macduff arousing the audience to enthusiasm. On Monday evening Mrs. Langtry came in As In a Looking Glass. The audience was of good size. Next week, The Dark Secret.

Power's Ivy Leaf did quite well at the Grand Opera House last week. It was succeeded on Monday evening by Evans and Hoey in A Parlor Match. Business was good. Next week the Hanlons.

At the Criterion The Brook was played to good business last week. The Wages of Sin drew a large audience on Monday evening.

Silbons' co. filled Hyde and Behman's Theatre last week. On Monday evening a specially selected co., headed by William Carroll, and including a number of local favorites, opened to large business.

Moran and Thomas' San Francisco Minstrels had a fair week at the Standard Museum. The Jesse James co. did well on Monday evening.

BROOKLYN, E. D.

McNish, Johnson and Slavin drew only fair houses at the Lee Avenue last week. Frank Daniels' Little Puck to good house 5. Next week, Mantell.

Ada Gray in East Lynne drew very well at Proctor's last week. Monday 5 Australian Specialty co. (Austin Sisters) to crowded house.

Cullington in For Congress drew fair houses last week at the People's Theatre. Sam'l of Posen to good house.

Lilly Hall Specialty co. and Davene Specialty co. form a strong and combined bill at Grand Theatre this week.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Monte Cristo Nov. 25 6. Large audiences greeted James O'Neil. The piece is better mounted than when last seen here. Numerous recalls rewarded Mr. O'Neil for his very good acting.

Miss Jeffreys Lewis 28-30 presenting Forget-Me-Not, La Belle Russe and A desperate game. This was the first appearance here of this excellent actress, but she was poorly patronized. Co. all around very good. Mr. Henry Mainhall, deserving special mention being an actor of much merit.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Patti Rosa did a larger business this time than ever before. She seems to improve this season and is a great Birmingham favorite. Bob and Zip have not lost their attractiveness. The new play P. A. T. is a failure, and will be dropped Friday night 25. Long before the doors were opened at the Opera House there was a long line of people waiting to get in, while it was whispered about that something big was to happen, but no one could say exactly what. At exactly 8:15 the Birmingham Rifles (of whom Patti Rosa had been made an honorary member) in full dress uniform marched to the theatre and filled the first four rows in the parquette. During the second act just as Patti Rosa had given the musical director the cue for her "gallery" song Captain B. L. Wyman, Lieutenant F. M. Irion, C. A. Rowley, Sergeants Higdon and Morris Loveman of the Rifles in full uniform marched on the stage from the first entrance. The little soubrette did not know what to make of it. She stopped short, and with a surprised look on her face waited for what was about to happen. Sergeant Loveman stepped forward and said:

"Miss Rosa, on behalf of the Birmingham Rifles, to whose ranks you have been elected an honorary member, I present you with a little token of the regard and esteem which we have for the fairest member of our corps. And I can say for my fellow members of the Rifles that the memory of Patti Rosa will ever be cherished and regarded as a treasure well worth the keeping, and we will hold in high esteem our pretty little soldier girl, with eyes as bright as steel and lips as rosy as the most luscious bud."

Taking the medal from the gallant sergeant Miss Rosa for the moment could hardly speak. Her face flushed with the pleasant excitement, and the next moment she advanced to the footlights and in a faltering voice said: "I cannot express my thanks for this kind act, and hope you will always hold me dear in your heart. Wherever I may be the Rifles will always hold a cherished place in my memory. My heart is in—my throat—and—I don't know—but I feel—too full for utterance." And struggling to keep back a big lump she pinned on the medal as the house just thundered its applause. After the play Miss Rosa was presented to the entire co. in Manager O'Brien's reception room. Champagne corks flew and toasts drank to the health of Patti Rosa, Manager O'Brien, the Rifles and Birmingham.

The Carleton Opera co. 28 9; fair business; playing Erminie and Nanon. Erminie as presented by this co. disappointed our people, but Nanon was very pleasing. Redmund-Barry co. appeared in Rene 30 to small audience but deserving much better attendance.

Avondale Opera House (G. W. Allen, manager): Ranch King by Nevada Ned co. 25-6 to fair business.

Mention: The manager of Nevada Ned co. skipped Monday with all the funds and leaving the members with back salary unpaid.—Mr. Scholz, of the Avondale Opera House, kindly advanced enough to get the co. to their next stand and goes with them as treasurer

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Thomas W. Keene and his co. gave our people a rare treat: Nov. 25, Richelieu: Merchant of Venice 26, matinee; evening performance Richard III. Though Keene played at advance prices the house was well filled at each performance. Worthy of mention are Joseph H. Wheelock, Arthur Elliott, Eugene Moore and Anna Boyle. Effie Ellsler came 28 9 in Woman Against Woman and Egypt; or Daughter of the Nile, to fair business. The impersonation of Bessie Barton by Miss Ellsler was a finished piece of acting, and she was liberally applauded. Barry and Fay in Irish Aristocracy 30 to light houses.

Dorris and Colvin's Circus was booked for L. R. 2. They wound up business at Texarkana and we got no circus that evening.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Barry and Fay in Irish Aristocracy Nov. 25-6; medium business. The co. shows improvement. Barry's make-up produces genuine hilarity, while Fay's acting tones down the explosive laughter. Maggie Fielding is an excellent Mrs. Muldoon. Effie Ellsler presented Woman Against Woman to good house notwithstanding bad weather. As Bessie Barton she gives a faithful portrayal of the "felicity of unbounded domesticity," and shines in the stronger situations of the play. Frank Weston and Archie Boyd as John and Phil Tressider did commendable work.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, lessee and manager): Nov. 26, Minnie Sartelle's Comedy co. in A Plum Pudding played to a very poor house. Their reputation had preceded them. A first class variety show is all that can be said.

Sad! Doris and Colvin's Circus that has been billed here for the past two months to appear on Nov. 30 failed to put in appearance having left the State to go into Winter quarters at St. Louis. Several newspapers here who have been running large "ads" for the circus are "holding the bag" for their pay and have a large assortment of circus "cuts" on hand to dispose of cheap.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Standing-room only was the sign at each performance by Margaret Mather and her excellent co. the entire week 21. Romeo and Juliet was produced five times, including two matinees, The Honeymoon, Leah the and Macbeth once each. The receipts for the week were the largest, with the single exception of Booth and Langtry who played at greatly advanced prices, of any co. ever playing at the Opera House. So successful was the engagement that that the season will be extended three nights and matinee 28-30 when Romeo and Juliet, As You Like It, Lady of Lyons and The

Honeymoon will be the attractions. Rosina Vokes cancelled week of 28, so theatre will be closed latter half. Natural Gas co. 5; Milton Nobles 12; James O'Neill 19 for week each. California Theatre co. 26-8; Henry E. Dixey 29-31; Carleton Opera co. Jan. 2 7.

Pavilion (McLain and Lehman, managers): The second week of the Webster-Brady co. was a successful one. Lynwood being produced the first half of week and Hazel Kirke the latter half including Sunday night. They go on the circuit for about three weeks reopening at the Pavilion 17 in Lights o' London to be followed by She.

Items: Your correspondent is greatly indebted to F. G. Prescott for courtesies received. I was acquainted with Mr. Prescott in the East and while he has been here he has made it pleasant for me. He has made many friends here and will be gladly welcomed back.—I noticed a San Francisco correspondent reported the Opera House here as being broken into and that several of the Osbourne-Stockwell co. were considerable losers thereby having their trunks rifled to the amount of several hundred dollars worth. This is not so as the Opera House was not broken into, but while the co. was here they lost some old clothes and trinkets and $100 would cover the whole thing.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Thanksgiving week at this house was marked by unusual activity of our amateurs, who opened with Boucicault's comedy of West End, produced by the Dramatic League, giving way Wednesday evening to Cinderella by one hundred and fifty of our young people, under the direction of Mrs. Charles Benton. Of West End it may be said that it surpassed any previous effort of the League, and was a success both artistically and financially. The performers acquitted themselves very creditably. Mr. Hermance in the role of Earl of Stanmore, and Belle Stewart in the personation of Nora O'Connor deserve special mention. Cinderella was witnessed by good houses during the week, and gave great satisfaction. The operatta was performed without the embarrassment usually connected with the production of such pieces by little people, and reflects much credit upon the training qualities of the teacher.

STOCKTON.

Avon Theatre (Humphrey and Southworth, managers): The engagement of the A. R. Wilber's Consolidated cos. during the whole of the past week was a financial success. The house was packed nightly, and the audience well pleased with the repertoire and the rendition thereof. Nina Gordon established herself as a general favorite. In fact all did their best to please.

Stockton Theatre (Brady and Co., managers): The De Van Brothers and Moreland and Nixon are billed for this week in addition to usual stock co. On the programme we find a local farce Baseball vs. Pugilism, Marion's A Quiet Night in a Stockton Hotel, and Perplexity, or Krouse's Mishaps.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Crayg, manager): Natural Gas played to good business Nov. 24-6, with matinee Thanksgiving afternoon to poor house.

DENVER.

Rosina Vokes had a fine opening at the Tabor 28. The prices were above the ordinary scale. Her engagement was for three nights only. Courteney Thorpe wasn't secondary to the sprightly star in the estimation of the audience. Ruy Blas is the opening.

Small Talk: In Louis James' presentation of Macbeth Banquo's ghost doesn't appear—at least it didn't 26.—Gilmore's Band comes to Denver in June, and is to give four concerts. 'Twill be made the occasion for a mammoth musical festival.

CONNECTICUT.

NEW HAVEN.

New Opera House (Horace Wall, manager): Arthur Rehan's co., with Carrie Turner in leading roles, presented, in a very satisfactory manner. Love in Harness and Nancy and Co. Nov. 28-30. Business poor. Mrs. McKee Rankin's Golden Giant arrived simultaneously with a very cold wave that registered itself in the numbers of the audience as well as upon the thermometer, 1. The Highest Bidder, with E. H. Sothern and an excellent support, drew large houses 2-3. The clever impersonation by Charles B. Bishop was complimentarily remarked upon. A new farce-comedy, Fitznoodle, based upon the well-known Fitznoodle letters by B. B. Vallentine in *Puck*, given its present form by John G. Wilson and its original author, was put on the boards for the first time 5. Fitznoodle comes to America to repair his shattered fortune through a marriage with the daughter of Job Matchbang, one of the *nouveax riches*, ambitious for family alliances. A bungling detective believes he has in Fitznoodle an English embezzler, and under threat of immediate arrest obtains access to Matchbang's house, and constantly annoys the perplexed foreigner. Margaret, the daughter, loves another, and the explanation of this love to Fitznoodle by Vestalia Vye, a cousin of the family, brings about the disclosure of a manliness and honor little suspected to exist in that foppish, drawling individual.

Hyperion Theatre (G. B. Bunnell, manager): William Gillette in Great Pink Pearl and Editha's Burglar 8-9.

Bunnell's Opera House: Starr Opera co. 28-Dec. 3 in light operas, among which Erminie masqueraded as The Baron. Business good. Mr. and Mrs. John Till in museum this week introduce The Storm at Sea.

People's Theatre: The Night Hawks did indifferently well last week. This week, Duncan Clarke's Female Minstrels.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Fred. Bryton presented Forgiven Nov. 29 30, the third engagement, and like a good story, it bore repetition, drawing large audiences. Edwin Arden as the hero in Eagle's Nest drew gratifying houses 1-2. Rehan's co. 8-10.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): W. J. Hall's Subscription Concert Nov. 29 to large and fashionable audience. Mrs. McKee Rankin in Golden Giant 30 to small but delighted audience. The Highest Bidder, 1, with E. H. Sothern in the leading role and an excellent support to big house. The Great Pink Pearl 10; Little Puck 12; Mrs. Brown Potter 16.

Theatre Belknap (C. J. Belknap, manager): Dan Kelly in After Seven Years and The Shadow Detective Nov 28-30 to good houses. Katie Hart in Robert Griffin Morris' play, The Quaker's Child, 5; houses very light. Starr Opera co. opened a week's engagement 5 with Erminie to big house.

Items: Manager Hawes is lying seriously ill at his residence with congestion of the lungs.—Milton Aborn has signed a five years' contract with Ethel Tucker, and is starring her in a repertoire of new plays. Last week at South Norwalk she was received with warmest appreciation.

WATERBURY.

Jacques Opera House: The appearance of Mrs. McKee Rankin and a most excellent co. in The Golden Giant 2. Large audience. The star was as fascinating as ever, and received the hearty applause of the audience, while the support was unusually strong.

NORWICH.

Breed Hall: Charles F. Parsloe and co. presented the new comedy A Grass Widow Nov. 28. Fair house. The play is a very funny comedy and is copied closely on those forms made so popular by Daly. The author, Mr. Vinning, plays one of the principal parts, and is rather a clever actor as well as writer. Mr. Parsloe has really very little to do, but does that little in the most approved Chinese fashion, and keeps the audience in a roar while he is on the stage. A fine all-around comedy co.

WINSTED.

Opera House (J. E. Spaulding, manager): Hugo and Gregory's Pantomime co. stranded here 29. Duncan Clark's Female Minstrels did fair business 3; the specialties were good.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): John E. Ince's co. in Fun in a Boarding School amused a small audience Nov. 28. Frankie Kemble in Sybil, 29, gave a splendid entertainment to fair business. The World 23.

Tip: The Ince Comedy co. is now under management of Scott and Reba, of Boston, D. W. Drake having left them. Mr. F. R. Jackson is acting manager.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): One of the best entertainments of the season was The Golden Giant by Mrs. McKee Rankin and a strong co. The house was rather small but the audience was very enthusiastic. The Hugo and Gregory Pantomime co. played to empty seats 28. Business has been so bad that the manager of co. was unable to pay salaries and "skipped," leaving the co. "busted." Money was forwarded by Winsted manager to transport them to that town.

MYSTIC.

Opera House (Ira W. Jackson, manager): John E. Ince and co. in Fun in a Boarding School 1 to light house. A good co. deserving full house, but unknown here. This co. is now under the management of Boston Bureau. Blind Tom 19.

SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): The Ethel Tucker co. opened here 30 in Queena to a week's engagement with an extensive repertoire of standard comedies at popular prices. At the close of Friday evening's performance in the last act Miss Tucker fainted three times from exhaustion, brought on by overwork.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Zozo played to big business last week, crowding the house at every performance. Carl Haswin in Silver King opened week 6. My Aunt Bridget 8-10.

Grand Opera House (J. K. Baglis, manager): Henry Chanfrau in Kit 30-Dec. 3; fair business. Mrs. Brown-Potter 14; J. K. Emmet 19; The Martyr 25.

Item: Charles Seymour, formerly of the Academy here, now at Proctor's Boston Theatre, was in the city for several days last week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Nat Goodwin drew better houses than his trash Turned Up deserved. In my opinion, this popular actor was never seen in anything so worthless before. This week, Jim the Penman, by Palmer's Eastern co. Next, the Mestayer-Vaughn co. in Tobogganing.

The usual good houses at Harris' last week to see Farron's Soap Bubble. This week J. H. Wallick in The Cattle King. Next Frances Bishop in Muggs' Landing.

Kernan had large houses. This week the Silbons' Spectacular co. Next, Shaffer and Blakely.

Teresa Carreno drew a large and enthusiastic audience 30 at Universalist Church. Mme. Annie Roemer-Kasper was the vocalist and gave several pleasing numbers.

Wonderland is doing a good business. The Boston All Star Specialty co. and the Burmese Sacred Hairy Family are the new attractions.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): J. H. Haverly's Minstrels met with crowded houses Nov. 25 6. The singing was fair. The comedians, Lew Spencer and J. H. Edwards, were funny and made good local hits. The dancing of Howe and Doyle deserves special mention. John F. Ward in the Doctor two nights, 30, to poor business; performance fair; co. rather light weight.

Circus: Barrett's Nov. 25; large business. Show goes into Winter quarters in Columbus, O., 10.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Templeton Opera co. Nov. 25-6 to poor business. Douglas Flint, who is very popular here, left the co. for New York 27. Alice Vane also returned to the same city. Haverly's Minstrels 29-30 to standing room only. Co. good.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Redmund-Barry co. Nov. 25, played to exceedingly satisfactory receipts, and their play Rene was well received. Patti Rosa drew a large and well pleased audience 30. Her song, "The Fellow I Love is Up in the Gallery," was received with wild applause from the gentry in that locality.

ATLANTA.

De Give's Opera House (L. De Give, manager): The Devil's Auction Nov. 30-Dec. 1; good house. There was nothing objectionable in the play, but its name frightened the ladies and only a few attended. Patti Rosa appeared in Zip 2, and P. A. T. 3, with matinee, to good business. Her support is only fair, but Patti is a whole show in herself. The work of J. M. Francoeur as Jules Galletti is worthy of special mention.

AUGUSTA.

Market Hall (S. H. Cohen, manager): Haverly's Minstrels 1 to a packed house. They gave great satisfaction with the exception that they cut the programme considerably to catch a train. Gus Bell's Marionettes and Bird Show have filled the hall every night Nov. 28-3 The prospect of a New Opera House before next season has faded away.

ILLINOIS.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Frances Bishop appeared at the Opera House Nov. 3 in Muggs' Landing to a large audience. Miss Bishop as Little Muggs rendered her part in a very creditable manner and carried away the audience with delight and admiration. Alfred McDowell as Asa Beck, the land agent and George Booker as the soldier were very funny and kept the audience in the best of humor throughout the entire performance. On the following evening Chipman's comedy-drama Gyp was presented by the same co. to fair-sized audience. Bandit Queen 5 Ten Nights in a Bar-room 9-10; Bostonian Opera co. 14.

ROCKFORD.

Opera House (C. C. Jones, manager): Fanny Davenport presented Fedora Nov. 28; good house. The audience did not enthuse over the splendid co. or Miss Davenport's grace and elegant costumes Joseph Murphy 29 in Shaun Rhue; standing room only; audience well pleased.

Item: John G. Scorer of Scorer-Willard co. called on me 29; found him a very pleasant gentleman and an admirer of THE MIRROR.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Beach and Bowers' Minstrels Nov. 29; large house. Brigand Queen 30; empty house; poor entertainment. Mattie Vickers 2; very large and delighted audience.

AURORA.

Mrs. Tom Thumb and co. played to small business matinee and evening Nov. 28. Wilson-Rankin Minstrels had full house 3, and as the night was a most disagreeable one the large turn-out was quite a compliment to the excellent co. Kellar 8; Skipped by the Light of the Moon 9; Lost in London 12; West Side 16; Mattie Vickers 21-2; Lilly Clay's Adamless Eden 24.

DECATUR.

Smith's Opera House (F. W. Haines, manager): The Rag Baby co. with Charles Reed, "the plain comedian," as Old Sport, played to good business. Reed was good, but falls short of Frank Daniels' ludicrous work in the same character. Ten Nights in a Bar-room was painfully presented by an unknown co. 30.

OTTAWA.

Opera House (F. A. Sherwood, manager): The Brigand Queen Nov. 28 to a very small audience. Scenery and specialties good Mrs. Tom Thumb and her Liliputian co. 29: large business. The Little Nugget co., despite rainy weather, drew a medium house 2. H. S. Cawthorn as Barney O'Grady deserves special mention. Support and satisfaction excellent. Clara Louise Kellogg 8.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Beach and Brown's Minstrels tested the capacity of the house Nov. 26 Fair performance. Maxwell and Brown's Brigand Queen co. 29 to small house. Some of the specialties were well received. The meagre combination 1 to large business.

INDIANA.

INDIANAPOLIS.

At the Grand 1, Deacon Brodie opened for three nights to good house. Dunlap (McCaull) Opera co. in Black Hussar and Indiana 5-7. J. K. Emmet 8 10 Closed until Christmas week. Modjeska 29.

English's: Closed Nov. 28 on account of alterations in stage for Lost in New York. Opened 29 and filled week; fair business. Sheffer and Blakely's Novelty co. 6-8; Rentz Santley 12 14.

Items: Charles Dickens, son of the eminent novelist, gave a reading at Plymouth Church 2.—Doris and Calvin, a circus firm, are in litigation in St. Louis.—Doris has applied for receiver pending adjustment of affairs, claiming that Calvin is a detriment to his business and will not withdraw.—Will O. Wheeler, manager for Dan Sully, is in the city. W. W. is an old Indianapolis boy.—Hilda Thomas, of the Sheffer and Blakely co. also claims Indianapolis as home.—Mattie Ferguson, another Indianapolis girl, is now with Gus Williams.—Mrs. Zelda Seguin-Wallace, who has been at home for some time, will go East to fill a few concert engagements and may join Duff.—There is now in process of organization a new local opera co.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): The White Slave was presented Nov. 29, to the largest house this season, the standing room all being taken. This is the last attraction until Jan. 9, when Modjeska comes.

Good's Opera House (J. V. Farrar, manager): Hart's Comedy co. 5 10; Irene Worrell 12-17.

L. Milt. Boyer, who represents himself as general business manager for George C. Miln, came to South Bend, Ind., a few weeks ago and took the management of Price's Theatre. He played the Stevens Dramatic co. three nights to light business which was not to him financially a success. On the 1st he jumped the town and left the bill poster, hotel, newspapers and several other small creditors to mourn his departure. He left word, however, that he had enough of Price's Theatre, and asked his creditors to forward their bills to him for payment.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Criterion Opera co. Nov. 28-3, presented a round of popular operas to fair business.

EVANSVILLE.

Opera House (I. J. Groves, manager): We, Us & Co. Nov. 23 to good satisfaction; fair performance. Mestayer and Gus Bruno were much missed from the cast. Sol Smith Russell in Bewitched 28 to fair house. The star was very amusing, but his support poor with exception of Louise McIntosh and Jennie Karsener.

ANDERSON.

Doxey Music Hall (T. B. Harrison, manager): Louise Balfe appeared in Dagmar Nov. 29 to a large audience Agnes Herndon in The Commercial Tourist's Bride played to a small audience 2, owing to bad weather and several free entertainments.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A Great Wrong co. Nov. 26 to slim business, owing to a regular blizzard that visited this section of country on that day. Murray and Murphy in Our Irish Visitors came 28 to big business. They are great fun makers and are well supported by balance of co.

KEOKUK.

Opera House (D. R. Craig, manager): The Little Nugget co. did not reach the city Thanksgiving in time for a matinee performance. Played at night to big business. The play has been considerably improved and performance vastly superior to that given last season. Oscar Sisson was not with the co. being seriously ill at his home in Toledo. Josie Sisson left the co. here to join her husband and remain with him during his illness. Their parts are being filled by Mr. and Mrs. Soger Midgely. Mattie Vickers came Nov. 30 in Jacquine to large and well pleased audience. Her husband, Charley Rogers, will take a much needed rest. Mrs. Tom Thumb 13; Human Nature 15; Lights o' London 20; Winnett's Passion's Slave 21; Charles T. Ellis in Casper the Yodler 26.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Fanny Davenport in Fedora Nov. 29 to a good house; the support was good.

KANSAS.

TOPEKA.

Grand Opera House (George C. Brooks, manager): Ezra F. Kendall in his funny piece, A Pair of Kids, Nov. 29. This attraction visited us a short time ago and made such a hit that a return engagement was agreed upon, the wisdom of which was testified to by a house over $100 larger than the first one, which was very large. The well known and talented McGibeny Family Nov. 30-Dec. 1 to goodly houses. I cannot speak in too strong praise of the work of these artists, as they give a most excellent and varied performance, and one which is as clean as it is excellent. The cornet duet of Miss Viola and Mrs. Frank McGibeny and the songs of Master Jamie were especially pleasing. Murray and Murphy in Irish Visitors 3.

Crawford's Opera House (L. M. Crawford, manager): Halladay's Colored Minstrels, which were seen here earlier in the season, since which they have been playing over Mr. Crawford's circuit, returned Nov. 25 6. They were no better nor worse than when mentioned before—that is to say, they gave a very good performance. Minnie Maddern in In Spite of All, a very strong version of Sardou's Andrea, Nov. 29. It is impossible to analyze Miss Maddern's marvellous performance, but she seems to have some magnetic charm by which she makes the audience sit spell-bound and almost breathless till the final curtain. This was, in my opinion, the best play and cast we have had in Topeka this season. I sincerely trust we shall see them again in the near future. Odette Tyler had a wonderfully difficult little part, which she played to perfection. But as the whole support was so uniformly excellent, it is hardly fair to particularise without reciting the whole cast, a manifest impossibility. Cora Tanner in Alone in London 7.

Gossip: The sudden change in the management of the Grand, as detailed in my letter of last week, was a very complete surprise to everyone—even those best calculated to know all about such things being unaware of it till the last moment. It was known that the contract of Mr. Barron with the stockholders was soon to expire, by limitation, but it was understood that he would take the theatre for at least another year in spite of certain drawbacks, which made it less profitable than it should be. But at the last moment it seems a meddlesome stockholder, with an itch for dabbling in what is not his "best line of business to follow," put in his little paddle, and Mr. Barron, seeing a chance to make more money, and with a good deal less risk, decided to let the "directors" direct things themselves. Just what they will do has not yet been announced. All contracts will be filled as usual and as many more made as can be. George C. Brooks, Mr. Barron's former assistant, is at present acting as manager, with E. H. Overholt in the box-office as treasurer. The remainder of the staff is unchanged. This is the best thing that can be done, and I believe that Mr. Brooks will make the best possible manager under the circumstances, as he is young, energetic, shrewd and a constant reader of THE MIRROR.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Ezra F. Kendall in A Pair of Kids drew a large audience Nov. 30. A very funny play and a first-class co. Arthur and Jimmy Dunn made quite a hit. Rusco and Swift's U. T. C. 5; Louis James 8; Alone in London 12; Margaret Mather 14; Cora Van Tassel 20.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Minnie Maddern in In Spite of All, Nov. 29, to a good-sized audience. Miss Maddern's acting is absolutely true to nature. What more can be said in her praise? Her support is good in every particular.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Fisher and Hasson's Cold Day co. appeared to good business Nov. 24 6 and gave good satisfaction. Edward M. Ryan as Jacob Blow and Perkins D. Fisher as Able Effort were very funny, and Lillie La Rose made a handsome and pleasing Dido.

PARSONS.

Opera House (L. L. Baird, manager): McFadden's U. T. C. Nov. 30; good house. Fisher and Hasson's Cold Day 14.

ATCHISON.

Price's Opera House (E. L. Martling, manager): Th. Nast Nov. 25; fair house; good entertainment. The McGibeny family 26; good business. Halliday's Minstrels 28; very poor house; performance good. The Hyde Specialty co. 29; good house and gave entire satisfaction.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Sol Smith Russell Nov. 29, in Bewitched, to splendid business. This was Mr. Russell's first appearance, and he made himself quite a favorite. Thomas W. Keene in Merchant of Venice 1; good business.

LEXINGTON.

New Opera House (Scott and Mann, managers): We, Us & Co. Nov. 29-30, played to crowded house and to the keen enjoyment of all who were present. Bensberg Opera co. played L'Ombra 1 to a large and appreciative audience. Miss Bensberg as Vespina proved herself a good actress and a competent singer.

Item: Sells Opera House was opened under new management Nov. 28. C. S. Sullivan is the manager.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Lizzie Evans, supported by a first-class co., appeared at this house Nov. 29, presenting Our Angel and Foggs' Ferry to large and appreciative audiences, notwithstanding the fact that the latter play had been done here the week previous by a co. of pirates styled the "Basye-Davis co. The singing of Mrs. Steve Corey was a feature of the performance. Your correspondent had quite a chat with R. Callahan, manager of the Evans party. THE MIRROR is still his favorite paper. Sol Smith Russell 10.

MAINE.

PORTLAND.

Theatre: My Aunt Bridget stands in with C. O. D. and Kindergarden—as rough as sand-paper and as uninteresting as a sentence for thirty days. George Monroe was funny and so was John Rice, but the rest of the cast was bewildering. Helen Lowell looked pretty in a slight but attractive costume. The other ladies succeeded fairly in the little they had to do. The two performances Nov. 27 30 to empty seats The irresistible Lotta packed the house 3, and as Mag in Pawnticket No. 210 danced and sang herself into great favor. Her co. is good, and the piece affords the clever star excellent opportunities which she takes every advantage of.

Park Garden: Manager Knowlton gave his patrons a fine bill this week. The Howes in their cat serenade were very funny. Business has been large and amateur night was a big card. Next week, Seymour and Stratton's co. in May Blossom and Danites.

Items: Janauschek as Meg Merrilies comes 7.—Kate Claxton in Two Orphans 9-10.—Stockbridge's populars are very attractive.—Stoddard lectured 2 on Byron to packed house.—George Baker is having more trouble with Irene Murphy.

BANGOR.

Opera House (Frank Owen, manager): Madame Janauschek as Meg Merriles to a large and appreciative audience 2.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager); Waite's Comedy co. week ending 3 to fair business. Clara Louise Kellogg 16.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Helene Adell presented An Unequal Match, Pink Dominos, Nell Gwynne, Three Black Cloaks and Shaun O'Dheer Nov. 30, four nights, to business which, although fair, was not what the co. deserved. Keep It Dark 10, McN., J. and S. Minstrels 13, Lotta 14, Atkinson and Cook's co. 26 31.

Musee: A. R. Stover's U. T. C. co. played a moderately successful engagement 28 3, a number of experienced Uncle Tomers being in the cast. This week Healy's Specialty co. next Louise Pomeroy.

Fisk's Casino: George M. Baker's drama Mesmates, was capitally rendered by the Brightwood Amateur Society 1-2. James Ripley's Richard Carter and Mrs. Mayo's Arabella Caraway were very amusing and Belle Fisk's Polly especially bright and piquant.

Epitomized Events: Some unsavory rumors reached me concerning the disbanding of the Little Tycoon co. at Brattleboro early last week, several of the members not overburdened with "tin" being in town.—Henry's Theatre co. float their pirate flag at Ware this week.—Nelson Roberts, Max Zoellner and Harry Chapman, Jr., in advance of Kate Claxton, Zozo and Keep It Dark, respectively, disported themselves here last week.—Louise Pomeroy opens her season at the Musee next week. L. J. Thomas has been engaged for her advance work.—Sixty-one members of Springfield Lodge No. 61, B. P. O. E. attended the first social session of Hartford Lodge Sunday night. While returning home by train John F. Reavey, one of their number, attempted to pass from one car to another, but fell under the wheels and was instantly killed.

HOLYOKE.

Opera House (Chase Brothers, managers): Floy Crowell appeared week of Nov. 28 presenting Jess, Little Tattets, Lady Audley's Secret, Through Fire, Wild Cat, and Molly Bawn to large business. It is a pleasure to chronicle the wonderful improvement of Miss Crowell and think that she has not yet reached the climax of her career. C. Ed. Dudley is a comedian of rare ability. McNish, Johnson and Slavin 10, Atkinson and Cook 12-13, Tony Denier 20.

Items: C. Ed. Dudley is blossoming into clever play writer, his two pieces, Jess and Molly Bawn, making the biggest hit of the week.—The stage hands of our theatre presented Miss Crowell with a handsome basket of flowers the last evening of her engagement. The little lady reciprocated the good feeling with a box of fine cigars.—The agent of the Maritana Opera co., of Boston, was here 3 negotiating with the Waverly boys, for its appearance here Feb 1.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Levino and Daly's Triple Alliance gave four performances 1-3, giving general satisfaction. Moderate business.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Sunday night concert Nov. 27 by the Boston Concert co. was but fairly attended; among the people who appeared Mr. Le Clair and J. E. Poole were worthy of mention; Florence Bate, soprano, was disappointing. Levino and Daly's Triple Alliance played to good business and popular prices first half of last week. The entertainment consists of new and novel effects in panoramic views, and some clever specialty people headed by Dutch Daly fill out an enjoyable programme. Bennett and Moulton Opera co. 8-10.

Ticks: In a recent letter to your correspondent Manager Chavat speaks of Ullie Akerstrom as being in the very best of health, reports to the contrary notwithstanding; and of the present season as being the best financially that Miss Akerstrom has ever played.—Florence Bate has rejoined the Gilbert Opera co., and I understand my friend Frank Moulton is to be a member of the same co. They open season soon in Boccaccio.

LYNN.

Music Hall (James F. Rock, manager): Gus Phillips in Under the Gaslight 1-3. Fair performances at cheap prices to good business.

Items: Manager Rock's father is seriously ill at his residence in Marlborough, Mass.—The Fourth Sunday evening concert in the People's Course was given by the Harvard Glee Club to good house 21.—Helene Adell 12 and week.

LAWRENCE.

Opera House (A. L. Grant, manager): Monroe and Rice Nov. 28 in My Aunt Bridget. Fair business. Best comedy we have had this season. Co. fine. Banker's Daughter 30 to small audience; co. fair. Society turned out in full force to Erminie 1. Packed house. Addie Cora Reed and Harry Hilliard are artists of a high order. Hilliard's tenor was very artistic and showed careful training. Chorus rather weak in places. The comedy work of Fred. Solomon and Henry Walton was excellent.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Arthur Rehan's co. 2-3 to only fair business.

People's Theatre (William E. White, manager): A wild and bloody co. set fires and killed Indians with Turkish mugs and flannel mouths all last week. The pieces were The Molly Maguires and Nick of the Woods. Fair business prevailed.

Legal: Zeph. W. Pease, the dramatic critic of the N. B. *Mercury*, was called to New York last week to testify in the case against Denman Thompson for producing Rich and Poor. The piece was a failure, and Mr. Pease's criticism in the *Mercury* pleased Mr. Thompson, as it tallied with his own idea of the play. It was only seen twice in this city and in Fall River, Mr. Thompson taking the *Mercury's* advice and returning to Joshua Whitcomb. The suit was won by Denman Thompson.

WORCESTER.

Theatre (Charles Wilkinson, manager): Frederic Bryton in Forgiven for two nights was the only attraction at the house during the past week. The business was light. Zozo is the only attraction for this week 8-10. McNish, Johnson and Slavin 14, Evans and Hoey's Parlor Match 16-17. Laws of this State compel every theatre to have an iron curtain. The officers having charge of the matter have been over the New England circuit, and although it will be quite expensive the theatres have to abide by the law.

TAUNTON.

Music Hall (A. B. White, proprietor): Bennett and Moulton Opera co. to large houses all last week. Irene Murphy, the leading lady, is a fine singer. Ben Lodge, comedian of the co., is a good actor, but a bad singer. The chorus, though not large, is capable.

Items: George A. Baker, manager of the B. and M. co., is a warm admirer of THE MIRROR. He sends regards. By the burning of Strobridge's printing establishment the Bennett and Moulton cos. lost all their lithographs and printing. They had a year's stock stored there, all paid for. It is a serious loss, as the cos. have only paper enough for four weeks.

NORTHAMPTON.

Hennessy Brothers' Ideal Minstrels played to a good house 3. The co. was fair and pleased the audience.

Item: Lucille Meredith who has been with the Criterion Opera co. has cancelled her engagement and has returned to her home in this town owing to the illness of her mother.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Lotta Nov. 28: fair performance; good house. Under the Gaslight 29-30; big house first night; small house second. Banker's Daughter 3; small house.

Lyceum Hall (G. W. Buffum, manager): Daniels' Concert co. commencing 28 to crowded houses every night. Will stay this week.

MICHIGAN.

DETROIT.

Kiralfy's Spectacular Black Crook co. did a heavy business for the entire week at White's Grand Opera House. The ballet was fair and costumes quite pretty. Both premieres, Mlle Qualitz and Mlle. Neuman, are artistes high in their profession, and were exceedingly graceful and effective. The specialties of the Tissots, Duncan the ventriloquist, and the Schroede Brothers were first-class and received with applause.

At the Detroit, Kate Castleton and her excellent co. drew good houses for first three nights and matinee. Mrs. Dion Boucicault in My Geraldine followed for balance of week and attracted well filled houses.

At Whitney's Opera House the sterling actor, Edwin F. Mayo in Davy Crockett, was greeted by numerous audiences the entire week. Thomas McCrane as the villain is also worthy of mention for his excellent work.

At the Casino the Night Owls proved the best drawing card that has yet been presented there, and filled the house to overflowing with a hilarious crowd every performance. The Acme quartette made a hit from the first night, and the work of Manchester and Jennings, Pauline Bacheller and Harry Morris was exceptionally fine and quite carried away the audience.

Items: Eugene O'Rourke, leading man in the My Geraldine co., was made a Detroit Elk on the 1st.—The Detroit Opera House is to have a new drop curtain, and Robert Hopkin is already at work on the design.—Manager C. O. White is organizing a minstrel co. to take the road in a few weeks. Among the proposed members are John Hart, Add Ryman and Cool Burgess. He is at present booking routes for the new venture.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager). J. C. Stewart's Two Johns co. Nov. 26 to good business. Lottie Church Dramatic co. 28 opened a week's engagement in Pa-Pe-Ta; packed house; co. good.

Assembly Opera House (John G. Davis, manager): The Naiad Queen 22 6, under the direction of Professor W. C. Clark, assisted by local talent, was given to large houses. The piece was elaborately staged, and the solos and choruses were well rendered; one of the best amateur performances ever seen in the city.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager). Charles Eri. Verner in Shamus O'Brien Nov. 29 to fair business, but not as good as the play and co. deserved. Those who were present were well pleased.

COLDWATER.

Tibbit's Opera House (George Klock, manager): Temple Theatre Opera co. in the Little Tycoon, Nov. 30, to a $400 house and the best of satisfaction.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Little Tycoon Nov 29 to a crowded house. Gorman Brothers' Minstrels had a good house 2 In the line of originality this co. is much better than the average. On the Rio Grande 10, Charles Loder 15-16, Joseph Murphy 19.

Opera House (F. H. Chase, manager): Hart's Comedy co. has been at this house for past week. They gave a fair show to about the same kind of houses. Boston Opera co. 5, week.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Little Tycoon played to a packed house 28, the singing of R. E. Graham, R. N. Dunbar and Elma Delaro being very fine, and they were compelled to respond to repeated encores.

Mention: Mr. O. B. Taylor, the courteous treasurer of the Opera House, who has been ill for some time, is again able to be around.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Boston Opera co. Nov. 28 three nights to small business. Gorman's Minstrels pleased a good house Dec. 1.

PORT HURON.

City Opera House (L. A. Sherman, manager): White Slave to a full house 1. Roland Reed in Humbug 7.

GRAND RAPIDS.

Powers' Opera House (George H. Powers, manager): My Geraldine, introducing Agnes Robertson, was seen Nov. 28-9 by averaged-sized audiences. The play is excellent and the co. in the main were proficient. Eugene O'Rourke made a robust Eddie Cregan, and introduced several songs with good effect. Gorman's Minstrels made their initial bow 30; good entertainment. On the Rio Grande 8, Salisbury's Troubadours 9-10, Ivy Leaf 16-17.

Redmond's Grand (C. H. Garwood, manager): Her Atonement with its brass band, numerous auxiliaries and average good cast drew crowds all last week.

CHARLOTTE.

Opera House (Sanders and Wadsworth, managers), McCollins' Opera co. in The Beggar Student Nov. 28 to crowded house. The co. is much better than the average opera cos. traveling in the South.

Kellogg's Opera House (Green and Sleater, managers): Harry Kennedy's White Slave co. Nov. 30; good house. Boston Comic Opera co 1-3 in Pinafore, Bohemian Girl and La Mascotte to packed house. C. Erin Verner in Shamus O'Brien 12.

LANSING.

Opera House (M J. Buck, manager): Gorman Brothers 28 gave best minstrel performance seen here for some time. Nothing overdone; nothing underdone.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Robert Downing under the management of Joseph H. Mack Nov. 28-3 presented Spartacus the Gladiator, seven performances, opened to a splendid house; crowded to the foyer and full house throughout the week. Mr. Downing is a rarely gifted young actor, both in dramatic ability, physique and voice. His very admirable impersonation of the Gladiator evidenced a fine conception of the role. The piece was fairly and commendably well mounted and costumed, the support excellent throughout. Mattie Earle and Stella Reese admirably sustained their roles with favor. William Harris, Harry Meredith, Samuel C. Dubois, Charles Nevins, Samuel J. Browne each played their roles exceedingly well and met with noticeable favor. Joseph Murphy this week.

Olympic Theatre (Edwin P. Hilton, manager): Josie Deboy 28-3 in Fun in a Boarding School. The piece was well played and took finely. Miss Deboy is a clever actress.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Boston Ideal Opera co. Nov. 28-3, in Bohemian Girl, Daughter of the Regiment, Fra Diavolo, Martha and Carmen. There are no actors in this co., but every member, with one exception, is a well trained singer. The lack of intelligent, spirited action made the performances jerky to some extent, but the singing was all that could be desired and far above any this co. have ever given us in other years. The production of Carmen, first time by this co., Thursday evening, was an unqualified success from a musical standpoint. Ida Klein sang the aria in the third act with great effect; her voice is sweet and full and the part of Michaela seemed peculiarly fitted to her. Harriet Avery has a rich, powerful voice and handles it well; her duet with Miss Campbell reflected credit on both singers. Miss de Lussan was not at her best as Carmen, but sang very well in her duet with George Appleby (Jose) in second act. Appleby's voice is much better and clearer than it was a year ago, but he can never act. A. D. Saxon scored a great success in the Toreador solo. Frank Baxter and Clement Bainbridge, as Smugglers, looked better than they sang, especially the latter. The costumes were very handsome, especially Mlle. de Lussan's. The chorus work is excellent throughout and the orchestra is one of the best ever heard here.

Hennepin Avenue Theatre (E. F. Richards, manager): John Dillon 1-3, in Wanted the Earth. The play centres in Mr. Dillon who has lost none of his cleverness as a comedian. Audiences good and enthusiastic.

Mention: The Elks' benefit, 2, at the People's Theatre, was a decided success. Volunteers from the various companies now playing here and in St. Paul, together with the stock co. of the theatre, gave a most delightful programme to a large audience.—Your correspondent learns on excellent authority that the managers of the Bostonians have sent to certain newspapers articles condemnatory of the Ideals and Mr. Foster, with cheques to pay for their insertion. Has a vendetta been declared?

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager) Ezra F. Kendall in his conglomeration of nonsense, ycleped A Pair of Kids Nov. 28. Highly amused audience. Wilt L Visscher (Editor St. Joseph *Gazette*) an old playwright and actor, gave his lecture "Sixty Minutes in War" 30 to appreciative audience. "Visch" is well known to most actors and managers who come West as the most versatile, witty and genial man on the Western press. Murray and Murphy 1 in Our Irish Visitors; overflowing house, repeated and added to their last season's success. Strong co. and most excellent orchestra.

Mention: John G. Magle, in advance of Colonel Sinn's Alone in London co., spent a couple of days in our city with Manager Douglas and your correspondent. He is ever a welcome visitor.—An operatic treat is promised our people Tuesday 13 in the engagement of National Opera co. This organization was secured after much hard work. Much interest is already manifested.

HANNIBAL.

Park Opera House (J. B. Price, manager): Frances Bishop played Muggs' Landing Nov. 29 to a fine house. All well pleased. Murray and Murphy 20; Fanny Davenport 12; Alone in London 14; Two Johns 17.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Frances Bishop and her excellent co. delighted a good audience in Muggs' Landing Nov. 28.

Item: O. C. Bryson, for several years manager of the Burnett, has resigned and is succeeded by T. J. Hammond, one of the owners of the house. Mr. Bryson has given general satisfaction and is quite popular with the profession.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Alone in London Nov. 28 30 to good business. Fanny Davenport opened half week's engagement Dec. 1. A large and intelligent audience saw a magnificent rendition of Fedora. Bernhardt played Fedora here last Spring and the universal verdict is that the American suffers none by comparison. Melbourne McDowell as Loris leads a strong support. Dolores this week, Frank Mayo 12-13, J. B. Polk 16-17.

Grand Opera House: J. B. Studley's Great Wrong co. 28-30; fair business. Charles L. Andrews 8-10. National Opera co. 15-17.

People's: Katie Pearson co. continued to good business. This week Frank Lindon.

LINCOLN.

Funke's Opera House (Fred Funke, manager): Heywood's Minstrels Nov. 24; very poor co. Only a small portion of the audience had the patience to sit out the performance. Murray and Murphy in Our Irish Visitors 29; good house. The songs of May Templeton and James Reilly were well received. Alone in London 1, with Cora Tanner as the star. Owing to bad weather audience only fair. The co. is a good one throughout and carries some fine scenery.

NEBRASKA CITY.

Standard Theatre (M. W. Neihart, manager): The Stewart Grand Concert co. appeared to small house 2, and gave poor satisfaction. Manager Neihart is making arrangements for an attraction each week.

Items: J. F. Crowley, leading comedian with A Great Wrong co. was here this week.—The Negrotto co. played in hard luck here last week, and left without settling their board bill. An officer with the necessary warrant left in pursuit Friday.—The Second Regiment band and lessees of the Standard has disbanded. M. W. Neihart, a member of that organization will retain management of the theatre.—Iver Iverson, Professors Morgan and Noble have organized a concert co. and will make a tour of the West.—Work on a new $30 000 opera house is to commence in the Spring.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Murray and Murphy filled the house to overflowing Nov. 30. The piece borders too much on the verge of vulgarity to please a part of the audience, but the majority, and especially the gallery gods, seemed delighted with the play. Scorer and Willard co 12; Frank Mayo 15.

Rockwood Hall (W. J. White, manager): Sanderson and Knee's Royal Humpty Dumpty co. 1-3, to small houses. This co. was organized here to play the small

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST.

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Bonner, Mr.
Burnaby, Robert
Brooks, J. E.
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Clemens, Harry
Cox, Wren
Conway, Hart
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Daniels, Miss J.
Deaves, Rillie
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Douglas, Byron
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Dunn, Frank V.
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Zimmerman, Hennie

***The New York Mirror has the Largest Dramatic Circulation in America.*

The Christmas Mirror.

On Saturday of this week our Christmas Number will be on all the newstands. Aided by a large circle of distinguished and gifted writers, we have used our best endeavors to make this special holiday edition one of which the profession and its friends may justly feel proud. The preparation of it has occupied several months, and involved a good deal of patient labor.

Everybody that is connected with, or interested in the stage will want the Christmas MIRROR. Its thirty-eight pages contain a vast quantity of entertaining reading matter, artistic illustrations and portraits. Every story, sketch, poem and picture in it is original, having been specially written for this number.

American Authors on View.

No more serious exigency has offered itself to the literary guild of the country than the arraignment of such writers as might be accepted as representatives of American literature demanding an International Copyright Law. As concerning the two platoons selected to read specimens of their own works, it so happens that we find a class of authors chosen who do not appear to have suffered very severely from lack of protection; they are, in most cases, prosperous members of the fraternity.

And what professional exhibit do they make? Most of them, in an ordinary sense, are good writers, but are they such as can be properly placed on the world's roll-call of national masters in literature? We find there no lyric poet, no epic builder, no great historian, no novelist, who can walk by the side of Beranger, or Milton, or Macauley; no Byron, no Walter Scott, no Tom Moore. A certain degree of aptitude has been certainly allowed by more than one of those in prose-composition.

The wing seems, however, wanting for great flights; they have not even equalled their immediate American predecessors in the exhibition of genius. Who shows the comity, grace and unction of Washington Irving in such admirable *genre* work as "Sleepy Hollow" and "Rip Van Winkle," the pure and commanding elevation of William Cullen Bryant, with his cosmical stanzas, "To a Water Fowl," Cooper in his graphic marine portrait of "The Pilot?"

Furthermore, the promoters of these novel readings seem to have overlooked their purpose as furnishing to the public evidence and witness of the degenerating and devilizing influence of opening wide fields of literary production to all sorts of freebooting traders; who drive back men of genius who come in competion with the foreign commodity.

The platform should have shown authors, half obscure, manifestly men of the first class of ability, who have been suppressed and superseded, who could have shown convincing examples of what they could do, and would go on doing, to the honor of the country and the aggrandizement of its literature, to whom the attorneys for an International Law say, "See who it is that you keep in the background, and out of view and hearing, by the influx and overflow of foreign books got for nothing and sold at cheap Jack prices, thrown into the market without honest wages paid, and run the trade through and through with contraband stock!"

Personal.

JESSOP.—George H. Jessop, the playwright, is a graduate of Trinity College, Dublin.

DOLARO.—Mme. Dolaro's play, In the Fashion, was put in rehearsal at Wallack's on Monday.

LELAND.—Mrs. R. M. Leland gave a breakfast last Sunday in honor of Mr. and Mrs. Osmond Tearle.

PAULLIN.—Louise Paullin has left the Dunlap Opera Company and returned to the city. Miss Paullin's portrait is given on our first page.

ROBERTS.—C. W. Roberts has been engaged as manager for Jennie Yeamans. He was for several years connected with Frederick Warde's company.

ANDERSON.—Julia Anderson is slowly recovering from a severe illness. Upon her restoration to health she will resume her tour with Inez; or, A Wife's Secret.

ROUSE.—That sterling actress, Fanny Denham Rouse, is playing Eliza Jarvis in The Lights o' London. Mrs. Rouse brings out the unctuousness of this comedy role in full force.

MORA.—The fourth season of Mora was begun under favorable auspices at Clinton, Mass., last week. She is a favorite in Clinton, and drew a large audience to see her impersonation of Dad's Girl.

CHANFRAU.—Henrietta and Henry Chanfrau are to present The Oath, a romantic Corsican drama, at the Philadelphia Academy of Music next October. They will be under the management of A. B. Anderson next season.

JOHNSTONE.—Through the kindness of Robson and Crane, Sibyl Johnstone will appear as Helen in scenes from The Hunchback at the benefit of the Newark Elks on Dec. 14. Miss Johnstone appeared for the benefit of the same lodge three years ago.

ROGERS.—Katherine Rogers has been and is still very ill. She had offered her services for Miss Jewett's benefit, and a part had been assigned her, but she has been compelled to return it, as she will not in all probability be able to act for some time to come.

GRAVES.—Gladys Graves, a pretty young Southern girl, who began professional life this season in Frank Mayo's company, is making gratifying progress. In San Francisco recently Miss Graves was suddenly called upon to play the part of Alida in The Streets of New York and acquitted herself praiseworthily.

SHAW.—Alice J. Shaw, the lady whose whistle has resounded to her fame for some time past, has been tendered a testimonial which will take place on Saturday night at Chickering Hall. Several well-known society people appear in the announcements as patrons of the affair. Mrs. Shaw will be assisted by Mrs. Harriet Webb, Charles Hasselbrink and other artists.

WALKER.—Frank Walker, the baritone, who was such a social success at Newport and Saratoga during the Summer, made his first appearance this season on Friday night at Chickering Hall at a concert given by the Amorethean Society. Mr. Walker's voice has grown stronger since last Winter, and shows an improvement in the higher notes. He sang "My Love is Come" and "Si tra i ceppe" by Handel with great applause.

CAREY.—Edna Carey gave two weeks' notice to the management of the Lights o' London company on Saturday night. Her reason for resigning her leading position in this organization grew out of an effort to reduce her salary. The part of Bess Marks being worn threadbare, Miss Carey did not care to continue to be identified with it except at the salary for which she was engaged. Managers are too apt to enter into contracts with artists at the beginning of the season only to cut down the figures when the first streak of bad business comes along. Then the actors thus situated have either to accept an unexpected reduction, which they can ill afford, or adopt the unpleasant alternative of going out of harness in mid-season.

The Rudiments.

Among the men in Miss Morris' company there are two or three playing important parts that if they had less merit they would have no merit at all. Conspicuous among these are Walter C. Kelley and Giles Shine. Mr. Kelley has no idea of delivery beyond the calling over of the words, which he frequently pronounces in a manner that is absolutely execrable. Think of an actor, a man that makes reciting the business of his life, being guilty of saying despicable, hostitable, absolootly, existunce, and so on, and on and on! We often hear actors mispronounce, but we do not often hear mispronunciations so barbarous as is despicable. Character is not worse. Mr. Kelley's reading, as I have intimated, is about on a level with his pronunciation. Says Mr. Kelley:

"Why *dwell* upon the past?"

Not *dwell* but *past* is, properly, the most emphatic word in the sentence. To make this clear, let me paraphrase the sentence thus: "Why will you continually bring up the past?" In this sentence it will be seen that no matter how strongly we emphasize either *will* or *continually* or both, *past* must, in order to bring out the thought, be made at the least equally emphatic. If Mr. Kelley had made *past* as emphatic as *dwell* no fault could be found with him, but this he did not do by a long way. In fact he read the sentence as he generally reads: as though his comprehension of the meaning of the words was but faint.

"*Can* you still love him?"

Mr. Kelley expended all his emphasis on *can*, yet it is hard to conceive of any context that would make *can* so emphatic as either *still* or *love*. Transpose *still* to the end of the sentence and its demands become still more apparent.

As to some of Mr. Kelley's mispronunciations, Miss Morris and Mr. Bernard, her stagmanager, are hardly less to be censured for them than is Mr. Kelley himself. Mr. Kelley may be sure that few, if any, of his mispronunciations have not been noticed by some of his colleagues, by Mr. McDowell and Miss Vane, for instance, both of whom pronounce exceedingly well. Indeed the Morris company is a company of extremes. Mr. McDowell represents one extreme and either Mr. Kelley or Mr. Shine, I can't decide which, the other. Previously to last week I had never seen Mr. McDowell. I shall be much pleased to see him again. He appears to me to be very careful and painstaking, to be one of those that think whatever is worth doing at all is worth doing well.

But let it not be supposed that I think Mr. Kelley wholly bad and that there is nothing he does on the stage that is well done. There is one thing, and an important thing it is, too, that Mr. Kelley does thoroughly well—far better than many actors holding prominent positions. Mr. Kelley, when occasion requires, can come on the stage, take a position and wait for his cue to speak without, meanwhile, moving a muscle or appearing to be in the least uncomfortable. There is no changing of the position of the feet, no hunting of places in which to lodge or to hide the hands, which he very properly allows to fall where the attraction of gravitation takes them. If Mr. Kelley's elocution were as good as his bearing he would be an actor.

Between Mr. Kelley and Mr. Shine there appears to me to be little to choose. Neither of them has learned enough of the actor's art to entitle him to respectful consideration. Mr. Shine seems to think that the verbs of a sentence are always the words that should receive the stress. He reads, for example, thus: "There is no need of *resorting* to anything so dangerous." "This is indeed *resting* on a broken reed." Of course *dangerous* in the first sentence and *broken reed* in the second are the emphatic words.

Miss Vane habitually pronounces *my* correctly when it stands before *father*, *mother*, *brother*, *sister*, *husband*, *wife*, *son*, *daughter*, *darling* etc., which some of the Morris company do not do. Here, when one would express respect or affection, the *y* must have its long-i sound.

ALFRED AYRES.

Mr. Mantell's Ambition.

Robert B. Mantell, who is at present playing in Monbars in Brooklyn, was seen by a MIRROR reporter recently, and spoke enthusiastically of his play, which, he claims, has been a "winner" from the start.

"It is not true," he said, "that we have entirely given up hope of coming to this city this season. On the contrary, we are holding time open. My contract with Gus Pitou is for three years after the present season. I look upon Mr. Pitou as an able and straightforward business manager, and it is not improbable that we may some day lease or build a theatre in New York.

"If we did secure a theatre, I should open it with a new piece to be taken on the road afterward, while Mr. Pitou would run the place as a combination house during my absence. Booth and Barrett could make a New York theatre as successful as Henry Irving has made the Lyceum Theatre in London. I hope they will do something of that sort for the benefit of art in America."

The Dressing-Room Question.

As a general thing when a theatre is built the dressing-rooms are an afterthought More often than not no provision is made for them at all until everything else is completed. The architect toils over his plans, designing a house that shall be as commodious and acoustically perfect as the liberality of the man who pays the bills will permit, but all his efforts are shaped to meet the requirements of the audience. Ventilation, decorations, furnishings and stage facilities, modes of exit and entrance are carefully considered; but the comfort, health and convenience of the actors who are going to entertain the prospective visitors are seldom thought sufficiently important to take into account.

Theatres that are equipped with proper dressing-rooms are unfortunately greatly in the minority. In many instances these apartments are stuffy, squalid holes, partitioned off in odd corners of the stage or reached by long flights of steps, sometimes uncleanly, often indecently situated, frequently lacking in ordinary sanitary precautions. In consequence such places are unfit for use by men, not to speak of delicate women. They are calculated to breed disease, shock the moral sensibilities of respectable professionals and impair their self-respect.

Actors, so far as THE MIRROR has been able to ascertain, make no unreasonable demands of managers in respect to dressing-rooms. They do not ask for or expect luxurious accommodations; they simply wish to have the interests of health, convenience and morality studied. This wish is eminently justifiable, and THE MIRROR means to give its best aid to accomplish a thorough reform of the present state of affairs.

The complaint of the Alone in London company, recently published, regarding the dressing rooms of the theatre at Peoria, Ill., has stirred up considerable discussion. Our correspondent in that place writes: "Manager Wiley of the Grand Opera House is very indignant over the Alone in London company's statement regarding his dressing rooms; and he says he cannot understand why they wrote to THE MIRROR in the way they did when they seemed so well satisfied while here. Your correspondent was taken through them and found them thoroughly clean. There are eight rooms above and three below the stage. Such people as Booth, Barrett, Fanny Davenport and others have been at this house, and have always spoken in words of praise about the management." We have further received the following communication concerning this subject from the manager of the Dunlap Opera company:

PEORIA, ILL., Nov. 29, 1887.

Editor New York Mirror:

DEAR SIR: I noticed an article in your paper an issue or so ago signed by the Alone in London company, stating that the Opera House at Peoria, Ill., under the management of L. H. Wiley, was not kept in a clean or comfortable manner as to the dressing-rooms and appointments.

Now, I have been with McCaull's Opera companies and others for over six years, and visited most of the largest and best appointed opera houses in this country, and make it a point to look after my company's comfort at all times, and find out if they have all that is necessary while at work behind the scenes, and from personal observation of this opera house while there on the 28th and 29th of November, I can truthfully attest that I never saw a better-kept lot of dressing rooms than in the Grand, at Peoria, Ill. They are clean, warm, well-lighted, stationary wash stands in all of them, carpeted, and, in fact, as my company one and all told me when asked how they liked their rooms, that they were as good as the best, and better than two-thirds that they have seen. I cannot understand how any one could conscientiously say a word against this house or Mr. Wiley, the gentlemanly manager.

GEORGE DUNLAP.

There may or there may not be an explanatory significance in the fact that the Dunlap company occupied the dressing-rooms in question, some time after the complaint referred to had been published. The Alone in London company specifically charged that the rooms were filthy. Time enough intervened between this publication and the 28th of last month for a good cleaning and renovation. A lady that called at this office on Tuesday, and who played not long ago in Peoria, corroborated the charges of the Alone in London company in detail.

Louise Paullin told a representative of THE MIRROR early in the week that she sang in the Opera House at Joliet, Ill., on Nov. 9. The dressing-room assigned to her was in such a foul condition that she bought a quantity of carbolic acid to disinfect it, and sent a communication to the local Board of Health requesting them to make an investigation. Miss Paullin added: "I shall follow this course hereafter whenever it is necessary. I have found that it is useless to complain to the managers. What they will not do voluntarily they must do under compulsion by the authorities. I have suffered greatly in health through vile, ill-ventilated dressing-rooms. There are many ladies on the stage who contract fevers and other forms of disease in this way."

A complaint has reached us that the Star Theatre dressing rooms are a disgrace to the establishment. They are so situated that fresh air is never permitted to circulate through them. Moreover, they are damp and ill-smelling.

Last week two letters, written by stage-managers, were given in these columns wherein it was urged as an excuse for the laxity of managers in looking to the comfort of their professional visitors, that actors disfigure the dressing rooms by writing obscene words and drawing pictures on the walls, spilling grease on the carpets (when there happen to be any) and, generally speaking, opposing all efforts to keep the rooms clean and decent. This phase of the discussion has drawn out other letters, the first of which is from a lady who has always taken uncommon pains to keep the region behind the curtain of her theatre as neat and comfortable as the front of the house:

LELAND OPERA HOUSE,
ALBANY, Dec. 5, 1887.

Editor New York Mirror:

DEAR SIR: Nearly seven years ago I opened the Leland Opera House. It was provided with sixteen new dressing-rooms, fitted with carpets, mirrors and other conveniences. The walls were painted a light cream color. On an average two companies a week have played here, including operatic, dramatic and minstrel organizations. During all this time I have never had cause for complaint against any company. On the contrary, my experience is that the better the dressing-rooms the more appreciative the actors are and the better they care for them. I have yet to discover a mark on the walls or a disfigurement of any sort.

Yours faithfully,
ROSA M. LELAND.

The result of Mrs. Leland's observation presents a very different side to the matter than that shown by our correspondents last week. Those letters, by the way, inquired if some means could not be devised to put an end to the alleged defacements. Manager Horace Wall, of the New Haven Opera House, suggests a remedy:

NEW HAVEN, CONN., Dec. 1, 1887.

Editor New York Mirror:

DEAR SIR:—Allow me submit a recipe for preventing persons connected with travelling organizations from disfiguring the walls of dressing-rooms.

Paint the walls as high as one of these persons can reach with ordinary "Spanish brown." Nothing but chalk will leave an impression, and that is easily removed.

I've had clean walls for the past two years. It works like a charm; besides, it does away with stage waits.

Yours advisedly,
HORACE WALL.

Mr. Wall, having been an actor himself once upon a time before he became a manager, can view the subject expertly. Spanish brown will now perhaps have a boom in certain sections. Another manager sends another suggestion:

NEW YORK, Dec. 7, 1887.

Editor New York Mirror:

DEAR SIR:—Several managers have written to your valuable paper asking how they can have clean and pleasant dressing-rooms when the actors are so fond of disfiguring them, and I can answer the question. Let them do as the business manager of the Tabor Grand in Denver does. The travelling manager pays the damage. It is taken summarily from his share of the receipts. Twelve dollars was charged an actor for only writing his name on the wall. The argument was this: "Rooms are kalsomined in colors; colors can't be matched; that name necessitated doing up of the entire room; it cost $12; I won't have it patched; it must be in perfect order as it was when your actor took possession." That actor has probably not written his name in a dressing-room since.

Yours respectfully, A MANAGER.

The agitation of the dressing-room question *pro* and *con* will unquestionably produce mutually beneficial results. No doubt in rare cases managers have grievances against people that abuse their accommodations, but as a rule the actors have greater cause for complaint. If this discussion brings about the needed improvement THE MIRROR will feel that it has done a good work. We reiterate the request that actors will inform us of all theatres whose dressing-rooms are unclean or unhealthy. In every case the names of the complainants must be given, either for publication or as a guarantee of good faith.

In the Courts.

DENMAN THOMPSON'S SUIT.

Denman Thompson's success in court is on a par with that obtained in The Old Homestead, though it was obtained last week in a case which recalled a failure on the part of the "Yankee farmer" to delineate a son of the "ould sod" with gallery endorsement. It seems that some five years ago Mr. Thompson met Henry Wayne Ellis, a playwright, and entered into a contract with the writer, according to which Ellis was to furnish the lines of an Irish play to be called Rich and Poor. The price was fixed at $5,000, to be paid in weekly instalments shou'd the play meet with "reasonable success." Ellis wrote the play, and Denman Thompson took a train down to Fall River to try the effort on the Massachusetts play lovers. It did not meet with that exuberant enthusiasm that was hoped for, and another trial at, New Bedford, settled the matter. The last word of the title had affixed itself to the lines all through with a firm grasp. It was given up, and Mr. Thompson sought newer and more adaptive roles. But Mr. Ellis has been feeling bad since, and, thinking Mr. Thompson had been so successful of late that he might add a little solace from his exchequer to compensate the playwright, brought the suit to compel the carrying out of the old contract concerning Rich and Poor. Judge Donohue, who listened to the argument in the case, agreed with Mr. Thompson's lawyer that the clause inserted about "reasonable success." saved Mr. Thompson from any liability as to the contract. So Rich and Poor met with still another failure, and Mr. Thompson is saved $5,000.

Which is Trump?

Louis Aldrich has secured the American rights of Merrit and Conquest's King of Diamonds, having purchased the same through T. Henry French, and is somewhat exercised over the controversy now going on in England between Paul Merritt and Henry Arthur Jones, the author of Heart of Hearts, shortly to be produced at the Madison Square Theatre. Mr. Merrit claims that Mr. Jones has taken every important situation in Heart of Hearts from his play, while the latter asserts that he has never seen the piece.

"According to the cabled reports and from what I hear of Heart of Hearts," said Mr. Aldrich to a MIRROR reporter, "the scenes and incidents appear to be exactly alike, and if necessary, I shall seek redress in the courts, though I presume that Mr. Palmer will continue in the honorable course that he has always followed. I paid several hundred dollars for my play, which I have rechristened The Kaffir Diamond, and had partially rewritten by E. J. Swartz, a Philadelphia editor."

Manager A. M. Palmer was seen at his office in the Madison Square Theatre. "The whole matter resolves itself into this," he said. "Both Mr. Merrit and Mr. Jones are Englishmen. The country they live in is one in which the rights of those who own anything, no matter what it is, is covered by the law. Both gentlemen live in London, and Heart of Hearts is being presented nightly at the Vaudeville Theatre. Now, why does Mr. Merrit not seek redress in the courts instead of writing to the newspapers? Until he does, I am inclined to think him something of a pretender, to state the case very mildly."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Few instances of filial devotion stronger than that of Al. Lipman have come under my notice. His life seemed to be wrapped up in his mother, and his greatest pleasure was to provide for her happiness and comfort. Mr. Lipman is with Arthur Rehan's company. One day last week Dr. Robertson sent a telegram to the manager at Providence stating that Lipman's mother was ill, and the former had best come on to New York at once. Mr. Rehan sent a despatch in reply asking if the case were urgent. The answer came that it was too late—she was dead. The terrible news was broken as gently as possible to the young actor, but it almost prostrated him. With this load of grief he had to play his part in a comedy that night, but he did his duty manfully. These heart-breaking necessities arise frequently, alas! on the stage. The actor never realizes how completely he is the property of the public until when in the face of some dreadful domestic bereavement, like that I have mentioned, he is obliged to hide his sorrow behind a smiling mask.

* * *

The Adelaide Randall Opera company arrived in the town of Tyler, Texas, late on Sunday night, the 27th ultimo. The members of the party went to the largest hotel in the place, the Ferguson House, kept by a man named William Bludsworth, and applied for rooms. According to THE MIRROR'S Tyler correspondent, they were peremptorily refused accommodation, although several apartments were vacant. It was a stormy night, and the actors had to trot all over the town with the ladies, in the rain, hunting for a shelter. The other hotels were filled, and it was a very late hour before they could find a place to sleep in. The proprietor of the Ferguson afterward proclaimed that "he didn't want any theatre-people—they were mo e trouble than they were worth. He didn't know where the Randall company went or care a d——n." Managers and advance agents will do well to remember this hospitable Boniface in their prayers. If the Tylerites are all like Mr. Bludsworth, Tyler is a good place for travelling attractions to keep away from.

* * *

Marshall P. Wilder took a long trip in order to assist at the annual entertainment of the Chicago Press Club on Monday night. The popular lit le humorist was preliminarily announced as having been endorsed by every body—"from the Prince of Wales up to Henry Ward Beecher."

* * *

The fates seem to be adverse to Grace Hawthorne's projected production of Theodora at the London Princess'. It is again postponed, Bartley Campbell's Siberia serving as a substitute, beginning with Boxing Night. Jack Barnes, Mary Rorke and Alice Chandos are to play the leading characters. They are saying over in London that it was for Verva, the flower-girl, that the poor dramatist intended to cast Miss Chandos when he contemplated doing Siberia in London the year preceding his retirement to an asylum.

* * *

Henrietta Crosman was one of the sufferers by the failure of George Clarke's Strange Disappearance venture some time ago. Miss Crosman writes me as follows: "There are many sad tales in connection with this engagement, which I have no doubt you remember. As there are members of that company who I know are in need of money, and as Mr. Clarke is drawing a good salary, I think it only right to tell them that they can recover what is due them with very little trouble. If any of the ladies in question will write to me in care of THE MIRROR I will, with pleasure, give them the name and address of my lawyer, who will in the course of ten days procure for them their hard-earned dollars, as he did mine, under the Working Woman's law of this State."

* * *

They were riding in a 'bus from the station to the hotel at Gloversville, in this state.

"In this little town," said he, "they make all the gloves. Almost everybody is employed at that trade."

"Indeed? I didn't know that."

"Why, the name ought to tell you—Gloversville."

"To be sure! And I suppose they make tights in Titusville."

* * *

By the terms of his contract with Henry Abbey, Osmond Tearle's name is to go first on the bills, except when John Gilbert appears. The other day Mr. Tearle found that the announcement of Forget Me Not contained the words, "*and* Rose Coghlan." This little word "and" constituted a violation of agreement on Mr. Abbey's part. Mr. Tearle wrote a letter to the manager stating that his contract must be respected; that the organization was a stock company and there were to be no stars. No answer came. Two days before the production of Forget Me Not, Mr. Tearle sent another notification to the effect that some one else would have to be secured for his position immediately, unless the objectionable form of advertisement were altered. This communication brought Manager Abbey around to the stage-door in an excited state of mind. He protested at first, but finally acknowledged the justice of Mr. Tearle's demand, and promised to attend to it. Since that time the advertisements have been all right. Mr. Tearle was perfectly right. He asked no special featuring for himself, but he required that none should be extended to others. He has been a star as well as Miss Coghlan—now they are both in the stock, and stock rules and regulations must prevail throughout.

* * *

I was informed on Tuesday night that Mr. Abbey is harrassing Mr. Tearle in consequence of this little difference. Happening to know the circumstances of the latter's engagement from the time it was first bruited, early last Summer, I hope the actor will stand on his rights and leave the rest to his friends, of whom there are hundreds in this big town.

* * *

Joseph Arthur writes to me from London that he has nearly completed arrangements for the production of The Still Alarm simultaneously in London and Paris. His trip across on the *Etruria* he describes as "tough."

Pirates New and Old.

The Claire Patee company played a pirated version of Jim the Penman, under the name of A Bitter Wrong, on Nov. 29 at Anthony, Kas. On the following evening they bobbed up serenely with A Celebrated Case.

THE MIRROR correspondent at Durham, N. C., questioned the right of the Meyer-Thorne Comedy company to M'liss, The Rebel Chief (Under Two Flags) and My Partner. On his solicitation the local manager, J. T. Mallory, asked J. H. Thorne if he had secured any rights to these pieces, and was assured that he had. Can impudence go any further than this? When play-piracy becomes a criminal offence this notorious barnstormer, who has various other stolen pieces on his list, will find his present occupation gone.

Nelson Compston, manager of Nellie Free, told THE MIRROR correspondent at Marion, O., that he had given up pirating for good. He was made an Elk at Marion last week, and he said that this new dignity would prevent his continuing to be a pirate, for he would be treading on too many brethren's toes. Mr. Compston expressed the opinion that THE MIRROR was making a telling warfare on the pirates, and that play-piracy was narrowing down since managers had commenced to refuse their houses to companies presenting unauthorized versions of popular pieces.

The Henry Theatre company is on the New England circuit just at present. Henry still sails under a pirate banner—somewhat tattered and torn from THE MIRROR'S repeated attacks on his dishonest methods.

Frank Jones is on the warpath for an individual named J. C. Lewis, who has pirated his Si Perkins under the title of Si Plunkard. Lewis is now playing in the smaller towns of New York State, and Mr. Jones hopes that local managers will give him the cold shoulder when he applies for dates.

Steve Corey, of Lizzie Evans company, writes to THE MIRROR that the Basye-Davis combination recently sailed their pirate craft right under their very eyes. He says these pirates closed in Shreveport, La., Nov. 26 with Fogg's Ferry, and that Lizzie Evans opened at the same place two days later. In addition to Fogg's Ferry their pirate repertoire includes The Danites, Monte Cristo, Called Back and several other plays with disguised titles that Mr. Corey believes to be stolen property from the familiarity of their stage plots.

Frederick R. Wren is another pirate who is still at it. A letter has been sent to us from Lyons, N. Y. The document is signed "Fred. R. Wren, per J. D. Rowley," and dated at Middleport, N. Y. It is an application for open dates, and coolly announces: "Our plays are first-class, as you will see by the following list." The list includes Two Orphans, Under the Gaslight, Hazel Kirke and various other appropriations.

Our Denver correspondent writes that he regrets "to see the Musee management pursuing the course it is in regard to the stage presentations at the pretty little Lawrence Street Theatre, as unauthorized productions of copyrighted plays are not uncommon features in the weekly change of programme."

H. W. Amlar, manager of Hart's Sensation Comedy company, had the impudence to write to the Strobridge Lithographing Company last month asking the price of stock lithographs for the following plays: Monte Cristo, My Partner, Shaughraun, Mountain Pink, The Danites, Joshua Whitcomb, Peck's Bad Boy, Streets of New York, Hearts of Oak, Rosedale, Our Boarding House and Private Secretary.

We are in receipt of a programme from Montgomery, Ala., according to which W. F. Kempshall was to edify the local theatre-goer with "the beautiful Western drama, The Stolen Treasure." There is some measure of unintentional honesty indicated in the title—as the piece is a treasured theft from My Partner.

Whatever may be the outcome of the litigation between Rudolph Aronson and George A. Baker, the Bennett and Moulton company have no right to the title of Erminie at the present stage of the proceedings. We notice that they advertise the opera as Robert Macaire; or, The Two Thieves in the local paper of Binghamton, N. Y., but their herald at Owego, N. Y., makes no bones about the matter and announces the appearance of the company in Erminie.

It will be remembered that we published a statement last month from Hardy and Young, who claimed to present Heege's and not Peck's Bad Boy, and said that they did not use the name 'Peck' in any way. Since then we have received a note from Charles Atkinson, who encloses a Hardy and Young programme announcing Phil. S. Greiner in the part of Henry Peck, the Bad Boy. Mr. Atkinson writes that Mr. Peck's attorney has written to P. S. Greiner, that he should arrest him for contempt if he continued playing the part. The programme does not add very valuable circumstantial evidence of Hardy and Young's claim that their comedy of the Bad Boy is a dramatization of Mark Twain's "Tom Sawyer."

Jennie Calef sends THE MIRROR a long communication from Norristown, Pa., in which she strenuously objects to being placed in the pirate pillory. In the course of her letter Miss Calef says: "THE MIRROR'S war against play-pirates has, as is now evident, done a great deal of good, but its work like all other good things, is liable in some cases to be abused. In last week's MIRROR there was an article on play-pirates, applauding W. G Spear, of Quincy, for what THE MIRROR terms his good work. The facts of the case are these: The play known as Little Detective is an English printed book, produced in England, under the title of Mother's Dying Child, and sold by Mr. French in New York city. I was informed that the title was not copyrighted, and had the part altered a great deal to suit my individual abilities and specialties. I truly and honestly believed, as I do now, that anyone had rights to Fanchon and Little Barefoot. The pieces have been done all over the country by Katie Putnam, Effie Ellsler, Anna Boyle and numerous others for years past, all of whom have escaped, while the mark has been put against me. It is not, however, in my own defense that I write this, it is to show Spear in his true light. He engaged an old rink and then advertised it as Quincy Opera House. In his hurry to book attractions he booked me, and after he found he could get some of the stronger lights wanted to throw me out, but I stood firm. I did not answer THE MIRROR'S first charge against me, knowing the 'ad.' was just what he wanted, but now that I am a second time scourged for the same offense, I speak out to let you and the people know who and what he is. In the article last week you gave credit (?) to Quincy, Ill., instead of Quincy, Mass. The papers of Quincy were very severe on Spear as they saw through the whole thing. Myself and company gave satisfaction in spite of all obstacles, and returned the next week to the City Hall and played to good business. Spear cared nothing for play pirates or Maggie Mitchell, or Jennie Calef or THE MIRROR—he was working in the interest of Spear, and Spear alone. It has not lost any of my old friends for me, THE MIRROR included. I am playing my new piece, An American Princess, now. Am doing well and gratefully wish everybody a Merry Christmas."

THE MIRROR is not conducting its warfare to "advertise" any local manager, and is always ready to hear both sides of the question. If Mr. Spear's motives were what Miss Calef believes them to have been he deserves the castigation But if he acted from an honest conviction that he ought not to allow the presentation of a pirated play at his theatre, he was in the right. The plea of Miss Calef that Katie Putnam, Effie Ellsler and Anna Boyle have been doing Maggie Mitchell's pieces for years past all over the country is no excuse. As long as Miss Mitchell holds the copyright to the title of Fanchon and Little Barefoot no one has a right to play them under those names without permission.

Strobridge Company's Fire.

The large, five-story brick building of the Strobridge Lithographing Company in Cincinnati was entirely destroyed by fire last Thursday. The fire broke out at 1:30 o'clock, A. M., on the second floor, where the colored lithographs were stored, and by 2 o'clock, despite the strenuous efforts of the fire companies, the flames had spread to every portion of the building. Ten minutes later the ponderous lithographic stones on the third floor came crashing through the stories below. Soon afterward the walls fell in, and consequently the concern lost its entire stock of show bills and valuable presses.

W. W. Seeley, who has charge of the New York branch, at 1155 Broadway, during the absence of A. A. Stuart, made the following statements to a MIRROR reporter:

"The Strobridge Company moved into the building that has just been destroyed in Cincinnati some three years ago. It was specially erected for our house, and was supposed to be fire-proof. It cost in the neighborhood of $100,000. We are badly crippled, of course, but our business will go on just the same. As you know, we have branches in New York, London, Paris, and San Francisco. The first that Mr Stuart heard of the fire was by a telegram from Mr Strobridge, awaiting him at the office on Thursday morning. Some of our rivals in the lithographic business behaved splendidly, offering us every assistance to continue our press-work, and so forth, without loss of time."

"To what extent were you insured?"

"We carried policies amounting to $150,000."

"What do you estimate your entire losses to foot up.

"That is difficult to estimate. You see we stored so much show paper for our theatrical customers that it will take some time to form a correct idea."

"Is your concern responsible for these show bills?" was next asked of Mr. Seeley.

He hesitated for a moment, as if taken back by the mere suggestion, and then said:

"As to that I cannot say one way or the other. There is nothing in our contracts that can render us liable for storage of any kind. Most of our theatrical customers leave their lithographs with us, and order whatever they need forwarded by express to their advance agents. A M. Palmer is one of the few exceptions. He fortunately had a large proportion of his show-bills stowed away in the vaults of the Madison Square Theatre. The heaviest losers through the fire are Hoyt and Thomas, P. T. Barnum, J. M. Hill and Thatcher, Primrose and West. Hoyt and Thomas had about $20,000 worth of stock in the building, comprising the lithographic work for A Rag Baby, A Tin Soldier and A Hole in the Ground. The other firms lose about $10,000 each. Among those who had stock with us ranging from $100 to $5,000 are the New York Casino people, Rice and Dixey, Sells Brothers, Kate Claxton, Daniel Frohman, French and Sanger, Hill and Robinson, Edward Harrigan, Imre Kiraify, Arthur and Lacy, Miles and Barton, Frank Mayo, Joseph Murphy, Minnie Maddern, Clara Morris, Harry Miner, C. L. Andrews, Montgomery Phister, Harry Kennedy, William J. Scanlan, P. H. Lehnen, George L. Harrison, Oliver Byron, Rosina Vokes, Gus Williams, Tony Denier, John Templeton, Al. Hayman, Lizzie Evans, George A. Baker, S. H. Cohen, Nat Goodwin, Mrs. Langtry, Mrs. Potter, Robert Mantell, McIntyre and Heath, John Russell, Robson and Crane, McKee Rankin, Redmund and Barry, W. H. Gillette and many others. Most of the stock belonging to the Wild West show had been shipped to England. Eugene Tompkins, who is to produce A Run of Luck at Niblo's shortly, has lost a large order of lithographs that had just been completed."

"Have any of your customers threatened to make you liable for the loss of their lithographs?"

"Not one! On the contrary, we have experienced nothing but kindly consideration."

"What is your working capital?"

"The mercantile agencies rate the Strobridge Lithographing Company at $300,000. According to the laws of Ohio we are liable to twice that amount. Our own loss, including the building, fifteen presses and 500 lithographic stones, can scarcely be less than $250,000; Only $150 000 is covered by insurance.

"We have already ordered new presses and lithographic stones, and here is a telegram saying that work on a new building will commence at once."

Gossip of the Town.

J. H. McVicker, the Chicago manager, is in the city.

Alfred Cellier left this city for Australia on Monday evening.

Charles Arnold has postponed his American tour in Hans the Boatman.

Sam Reed and Marie Bockel have resigned from the Myra Goodwin company.

W. H. Rapley, manager of the National Theatre, Washington, is in the city.

The advance sale of Jim the Penman at the National Theatre, Washington, was $3,750.

Lydia Yeamans has been engaged for the Christmas pantomime at the Pavilion Theatre, London.

Among the new features at Dockstader's next week is a burlesque of Josef Hofmann, the boy pianist.

P. F. Baker, the dialect comedian, announces his intention of visiting Germany during the coming Summer.

Judging from the box-office returns, Pete, at Harrigan's New Park Theatre, is good until far in the Spring.

Tony Reiff has been engaged by Gilmore and Tompkins as musical director of the Academy of Music.

She will run at Niblo's Garden until Christmas, after which it goes to the Hollis Street Theatre for a month.

John J. Ruddy, business manager of the Rag Baby company, has returned to the city from San Francisco.

A new comedy called Pug, by Frank Gassaway, is to be produced at the Fourteenth Street Theatre next Spring.

Tony Pastor will commence his annual distributien of dolls to the ladies and children of his audiences on Dec. 19.

Mr. and Mrs. W. J. Florence follow Julia Marlowe at the Star Theatre on Dec. 19 appearing in Dombey and Son.

A benefit performance in aid of the Masonic Orphan Asylum will be given at the Academy of Music on Thursday, Dec. 15.

It is rumored that Rose Coghlan will star in Jocelyn, the play which her brother, Charles Coghlan, wrote for Mrs. Langtry.

Jack Sanford, who was to have been the advance agent of Frank Bangs' company, is just recovering from an attack of pneumonia.

John F. Donnelly, the well-known manager, mourns the death of his mother, whose funeral occurs this (Thursday) morning.

A report is current that Maude Harrison, of the Madison Square Theatre company, is to be married to James A. Carson, of Chicago.

William Gillette has revised the third act of She. The play will be seen in its revised shape for the first time next Monday night.

Gustave Amberg has engaged Mme. Mathilde Cottrelly to appear for one week at the Thalia Theatre, beginning next Thursday evening.

Jake Shattuck, formerly of the Bijou Opera House, has been engaged for the box office of the Academy of Music by Gilmore and Tompkins.

A banquet will be given to Lester Wallack Jan. 1 by the Lambs Club, of which he is the Shepherd, to celebrate his sixty-eighth birthday.

Charles Coffey, of Harrigan's Park Theatre Company, is almost entirely recovered, and will make his reappearance at the theatre next week.

Edward J. Ratcliffe has been engaged to play Benvolio in Julia Marlowe's production of Romeo and Juliet at the Star Theatre, Dec. 12.

Ada Gilman, the actress, was robbed on Saturday last, at her residence in West 22d street, of some valuable jewelry and a pair of opera glasses.

Captain Grabasse, a new opera by Dellinger, with libretto by Zell and Genee, may be produced this season by Col. McCaull's Opera company.

After the performance at the Metropolitan Opera House this (Thursday) evening, Josef Hofmann, the boy pianist, goes to Philadelphia and Boston.

It is rumored that Fred. F. Proctor of Jacobs and Proctor is to turn the old Twenty-third Street Tabernacle into a popular price combination house.

Arrangements were closed definitely on Tuesday last by which Dockstader's Minstrels are to take a four months' trip to San Francisco, starting in May next.

John P. Taylor, acting manager for the Marie Greenwood Opera company, is in the city. He says that C. H. Dittman has been engaged as their advance agent.

D'Oyley Carte's Continental Opera company will probably pay a visit to Russia, as the Czar has expressed a desire to have the company appear at St. Petersburg.

Signor Perugini, who is reported as completely recovered from his recent aural affection, sails from Europe to rejoin the McCaull Opera company about Jan. 1.

The souvenir for the 50th representation of The Wife at the Lyceum Theatre on Dec. 19 will be a portfolio of eight pages containing the portraits of the company.

In Denver the James-Wainwright company did a very large business. The week's receipts reached $9,000. This season the organization is doubling last year's takings.

Kate Forsyth arrived in this city from the Pacific coast on Monday. She goes to Europe immediately after Christmas, but not to accept an engagement in England, as has been reported.

The four weeks' engagement which Henry Irving closes at the Star Theatre on Saturday night is claimed by the management to be the most successful the English tragedian has had in this city.

Kennett Barnes Clarendon, a one-year old baby who appeared in McKee Rankin's production of Macbeth at the Brooklyn Theatre last week, is a son of Hal Clarendon, and the youngest member of the Actors' Fund.

Over $1,000 was added to the sick relief fund of United Council No. 1,035, American Legion of Honor, by a benefit at the Star Theatre last Sunday night at which members of the McCaull Opera company and other professionals assisted.

It is rumored that J. H. McVicker, the Chicago manager, has secured a plot of ground in this city on which he will erect a theatre, the control of which he may turn over to Robson and Crane for the production of Shakesperean comedy.

Joseph Haworth is a busy man. Besides rehearsing the part of Paul Kauvar for the coming production at the Standard Theatre, he is engaged to support Julia Marlowe at the Star Theatre next week in Romeo and Juliet, Ingomar and Twelfth Night.

Sam Sothern, of Wallack's Theatre company, and Helen Standish were passengers on the *City of Chester*, which sailed for England on Saturday. Mr. Sothern has a six weeks' leave of absence and will visit friends. It is said that his royalties from The Highest Bidder amount to over $300 a week.

The following artists appear at Tony Pastor's Theatre next week: Juleene, the electrician; Albert Clives and his trained dog, Princess Pretfypet; the Rixford Brothers, Marion and Belle, Fred. J. Huber and Kitty Allyne, the Winstanley Brothers, the Parker Twin Brothers, Annie Boyden and Leonzo.

The mason work of the new Broadway Theatre, with the exception of the front wall, was finished last Tuesday night. The contract for the decorative work of the theatre has been given to Mitchell and Halbach, of Chicago. The work will be done under the supervision of Matt Morgan.

Henry J. Linton, a young English actor, who was a member of Wilson Barrett's company in this country last season, has just severed his connection with the Marguerite St. John company, owing to breach of contract. He is in the city negotiating for another engagement. The Canadian press speak highly of his performances.

The following people have been engaged by Colonel R. E. Miles to support Julia Marlowe at the Star Theatre next week: Joseph Haworth, W. J. Gleason, Homer Kyle, Charles Norris, F. J. Currier, Stanley Rignold, George Gaston, Blanche Weaver, Edward McWade, Elizabeth Andrews, Kate Gilbert, John Sutherland and G. W. Bailey.

Annie Coveney, wife of G. Howard Coveney of the She company, died on Sunday last at St. Luke's hospital of peritonitis. Mrs. Coveney was for two years a member of Henry Irving's company. Although she will be buried in the Actors' Fund plot, the expense will not be met by the Fund, as she is far from being in an impoverished condition.

The first rehearsal of Paul Kauvar; or, Anarchy, which is to be produced by Frank Sanger and the Meech Brothers at the Standard Theatre on Dec. 24, was held on Monday at the Bijou Opera House. The following is the company engaged for the production: Joseph Haworth, Wilton Lackaye, Sydney Drew, Ben. F. Horning, Annie Robe, Mrs. Rial, Lillian Eldredge, Ed. Caleman, Charles Mitchell, Ed. Hurd, Randolph Spencer, Byron Douglas and Fred. Clifton.

The following is the cast of Romeo and Juliet, to be presented at the Star Theatre by Julia Marlowe next Thursday evening: Romeo, Joseph Haworth; Mercutio, Charles Norris; Friar, Leslie Allen; Capulet, John Sutherland; Tybalt, Howard Kyle; Prince, Charles Fyffe; Paris, Stanley Rignold; Apothecary, F. J. Currier; Nurse, Mrs. Elizabeth Andrews; Lady Capulet, Blanche Weaver, and Juliet, Julia Marlowe. After the week at the Star Miss Marlowe will not attempt to go on the road until after the holidays.

Next week Roland Reed makes his first appearance in New York this season. The genteel Mr. Harry Hine is in the city to prepare the way for the engagement at the People's Theatre in the Bowery. A MIRROR reporter ran across Mr. Hine, and spent a quarter-hour in pleasant chat. "The Woman-Hater was a hit in Chicago," said Mr. Hine—"a decided hit. It will not be presented at the People's. We are saving it for the engagement at the Fourteenth Street Theatre in February. Mr. Reed will open in Humbug at the People's."

Manager A. M. Palmer, who was one of the largest customers of the Stockbridge Lithograph Company, which was burned out last week, did not suffer by the event. All the printing for the two Jim the Penman companies was done by them. Early in the Fall when the organizations were about starting out, he ordered 200 large stands of bills, 1,000 large posters and 100,000 lithographs sent on to this city. Al. Stewart, the New York representative of the concern, concluded that the manager had abandoned his quiet methods, and was going to "paint the town." Instead of that, the great boxes were let down into the Madison Square Theatre vaults to be opened when required. Consequently Mr. Palmer has now enough printed stock on hand for the rest of the season, and is not put to unnecessary trouble and expense by the great fire.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

towns throughout Kansas, Iowa and Nebraska during the Winter season.

Fitzgerald's Theatre (J. C. Hartigan, manager): Chinese Students Nov. 28, to good business.

NEW HAMPSHIRE.

EXETER.

Opera House: Janauschek appeared in Meg Merrilies Nov. 28 to a large audience, notwithstanding a heavy storm. Boston Opera Comique co. 3; good and well-pleased house. Kate Claxton in Two Orphans 8 and Charles T. Parsloe in Grass Widow 17.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Henry Chanfrau did Kit Nov. 28-, to fair business, his support being only fair. A fairly good audience witnessed Frank Daniels' Little Puck 1. The performance was highly enjoyable. Mr. Daniels is very funny in his new play and his support was very fine. The fun kept up fast and furious through three acts. Jim the Penman was presented to a very large and fashionable audience 3, who were delighted with what can be termed a first-class performance. Ada Dyas was charming as Mrs. Ralston and Mr. Whiting was fine as James Ralston the forger. W. J. Ferguson in the comedy role became very popular with the audience. The loss of H. M. Pitt's trunk containing his wardrobe was a confusing disaster. The Silver King 8-10; Mrs. James Brown-Potter 15.

Masonic Temple Theatre (A. Philion, manager): Annie Hercht, as Bertha the Sewing Machine Girl, failed to draw good houses last week. She deserved better success.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): A. M. Palmer's co. in Jim the Penman, appeared to a big house 2. The fashionable audience was delighted.

PATERSON.

Opera House (H. R. Jacobs, manager): Presented Walter S. Sanford in Under the Lash to the poorest business experienced so far this season. This week Pheon McAllister in Taken From Life. Next, Bound in Matrimony.

People's Theatre (A. Philion, manager): Drew fair houses last week with Hall and Miller's Ranch 10 co. This week Bertha, the Sewing Machine Girl every night but Thursday, when a dramatization of Rider Haggard's Jess will be presented. Flossie Edwards is also announced. Next week Moran and Thomas' California Minstrels.

NEWARK.

Miner's Newark Theatre: Latest production, A Hole in the Ground was presented. Audience in continuous laughter. Next week Golden Giant. Mrs. James Brown Potter's week in the city proved entirely satisfactory to all concerned. Receipts, $5,728.75, an increase of $900 over the week in Brooklyn.

Jacob's Grand Opera House: Under the Lash this week good; opening house. Next week, Grey and Stephens.

Waldmann's Opera House: Moran and Thomas' San Francisco Minstrels this week. House crowded at opening. Excellent minstrel performance.

NEW YORK.

ALBANY.

The Hanlons' wonderful Fantasma was seen at the Leland during the whole of last week, and its drawing powers seemed unlimited, large audiences being present at each performance. Each night brought down a large delegation of Trojans, as the piece will not be given in Troy this season on account of insufficient stage room. The sister city was extensively billed and tickets were sold at the usual price, which included the round-trip railroad fare between the cities. This was one of Ben Stern's ideas. The various alterations in the spectacle have had a very improving effect. Mr. and Mrs. George S. Knight began an engagement of two nights on Monday evening of the current week in the reconstructed Baron Rudolph. The opening was a big house, and the play showed up very much stronger than of yore. Tobogganing fills out the latter half of the week.

The Museum was crowded during last week for the production of the New Karl, with Charles A. Gardner as the star. Considerable alteration has been made in the piece, and decidedly for the better. Edwin Arden, a prime favorite with Museum patrons, opened Monday night to a big house. Eagle's Nest was found to be quite as interesting as of yore, and called forth the usual manifestations of delight.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Soggarth was the attraction Nov. 28 30. The play is a good one, and was interpreted by an excellent co., comprising such artists as Adele Belgarde, Lillian Conway, Henry Holland, Burr McIntosh and W. H. Thompson. In the character of Silas Craig, Mr. Thompson did some fine acting, and was deservedly applauded. The last three nights of the week Jim the Penman was the attraction, and the audiences were the largest of the season. McNish, Johnson and Slavin's Minstrels 8; Jennie Yeamans 9-10.

Academy of Music (Jacobs and Proctor, managers): Kernell's Monarch comb. drew good houses last week, presenting a varied and enjoyable entertainment. This week Beacon Lights; next, Karl the Peddler.

Casino: The Early Birds proved to be an attraction that caught the patrons of this house the past week. Billy Lester, Paul Allen and Annie Hart are the leading lights. Same co. re-engaged for this week.

New Opera House: This house seems to want a Mascott. Owing to the want of patronage the manager turned off the gas one evening last week and kept a diminutive audience in darkness. This week the Labadie co. in Nobody's Child.

Items: W. Forschler, the gentlemanly assistant treasurer of the Academy, was married 30 to Lillie Haskins, one of our Buffalo society ladies. Among the numerous presents was a beautiful bronze clock from the attaches of the Academy. Fitz John Porter acted in the capacity of best man on the happy occasion.

BUFFALO.

Academy of Music (Meech Brothers, managers): Nov. 28 and 30 Mestayer's co. furnished plenty of amusement for large audiences. Tobogganing may not be overburdened with plot, but is crowded with nonsense that takes with the public. Rhea the last three nights also drew large audiences. Edward Bell, her leading support, being a Buffalonian, was warmly welcomed by many friends, and deserves it, too, for the rapid progress he has made in the profession. McNish, Johnson and Slavin and Roland Reed divide this week.

Court Street Theatre (H. R. Jacobs, manager): Week of 28 Benjamin Maginley presented Inshavogue and May Blossom to from fair to large audiences. The Wilbur Opera co. opened 5.

Grand Opera House (T. E. Snelbaker, manager): The Davis-Greenwood Opera co. the first three nights of last week were very slimly patronized. The Soggarth followed with better audiences but not as large as it deserved. The scenery was very fine and the co., which included Henry Holland, Adele Belgarde and Lillian Conway was an excellent one. Hoodman Blind this week.

At the Grand Central Sid C. France has been entertaining large audiences. Arizona Joe will delight its patrons this week. Soldene's Burlesque and Novelty co. opened at the Adelphia Monday night.

Items: The Davis-Greenwood co. has been in difficulties here. It has been a sort of freeze-out, and it is now settled that Mr. Davis retires from the management. Miss Greenwood's father, having come over here, promises to give substantial backing to a reorganized co. with a new tenor, late with Foster's Ideals, and also a new contralto. With two weeks' rehearsal at Niagara Falls they expect to make a fresh start for fame and dollars.

Prices have been lowered at the Grand Opera House, and are to remain so for the balance of the season. Fifty cents will be the maximum.

NEWBURG.

Opera House (Colonel Dickey, manager): D. H. Kelley in The Shadow Detective 2; moderate business; good satisfaction. Lester and Allen's Early Birds 9

ELMIRA.

Opera House (W. E. Bardwell, manager): Jim the Penman Nov. 30. Jennie Eustace, an Elmira lady, through courtesy of A. M. Palmer, was assigned the leading part and sustained the character in a creditable manner. She is not, however, up to the standard in emotional parts, but showing great improvement since her former appearance. Ada Dyas, leading lady, was in the audience, leaving for New York city same evening and expecting to rejoin the co. at Plainfield, N. J., 2. Charlotte Thompson in Drifting Clouds came 5 to fair business, giving good satisfaction.

Madison Avenue Theatre (Wagner and Reiss, managers): Claire Scott came 1-3 and matinee in Lucretia Borgia, Mary Stuart, Galatea and Lady Macbeth to small business. Performance fine. Lester and Allen's Early Birds 5 cancelled. Cause—enormous business last week in Rochester at the Casino, they staying another week. Booked: Hanlon's Le Voyage en Suisse 10; Kindergarden 12, Shadows of a Great City 14.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Black Thorn co. came 30, and gave the best of satisfaction. Jennie Yeamans 10. Manager Dibble has not found a satisfactory attraction for Christmas, leaving the whole week open.

WATERTOWN.

City Opera House (E. M. Gates, manager): Stanley Macy in C. O. D. drew a large audience Nov. 28. While the piece was not as generally well liked as the Kindergarden, it was produced with that vim and spirit introducing many original ideas peculiar to Macy, that the large audience was kept in a roar from beginning to end. Frank Howard's Sam'l of Posen 1, played to the lightest house of the season. Co. fair. George S. Knight and wife's first appearance in this city 2 did not draw the business the co. deserved. Those who attended were more than delighted with the performance. Rudolph is booked for a return date.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): The Fifth Avenue Opera co. Nov. 28, four nights; fair business. Streets of New York 2; large and well pleased house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Frankie Kemble in Sybil 1 to light attendance. General satisfaction, however. Frank Howard in Sam'l of Posen 3 to fair house. Mr. Howard made a good impression, supporting co. above the average. Keep It Dark 5. Sweatnam, Rice and Fagan's Minstrels 7.

Items: J. R. Blake, in advance of Keep It Dark co., was here 1. Am indebted to Messrs. Clayburg, of Kemble co., and J. E. Finn, of Sam'l of Posen co., for courtesies. Edward Clayburgh was forced by stress of circumstances to lead the orchestra; he did it very creditably.—Many persons prefer Mr. Howard's Sam'l Plastrick to that of M. B. Curtis'. I think he (Howard) is the more legitimate of the two.

OLEAN.

Opera House (Wagner and Reis, managers): Dick Sands' Continentals Nov. 28; very medium; poor house. True Irish Hearts 30 to fair house, giving excellent satisfaction. Mr. Sullivan and Miss Coleman were fine in their parts The singing and dancing was much enjoyed and repeatedly encored by the audience. Gilmore's Band 14, matinee.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Ullie Akerstrom 3 finished a good week's business; house unusually large considering weather.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Jim the Penman packed the house Nov. 28-9 and was finely produced. Mestayer's Tobogganing drew well 1-3. A fair house heard the Swedish Song Quartette 4 in sacred concert, Peck and Fursman's Daniel Boone co. 5-6, Jennie Yeamans in Our Jennie 7-8. McNish, Johnson and Slavin's Mistrels 9, the Florences in Our Governor 10.

Grand Opera House (Jacobs and Proctor, managers): Bartram and Burbidge's A Night Off was acknowledged the best performance this season. The co. is capable throughout, Robert Edeson as Jack, and George Rexford as Lord Mulberry being especially clever. Current week, Charles A. Gardiner as Karl. Next, Edwin Arden in Eagle's Nest.

Shakespeare Hall (formerly Cal Wagner's): Three Comets comb. this week.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Rose Lisle in East Lynne 28 drew poorly; good as performance deserved, however. Mrs. Scott-Siddons in dramatic readings 1 to cultured and pleased audiences; Captain Jack Crawford in Daniel Boone 8 and the Florences 9.

LITTLE FALLS.

Cronkhite Opera House (Burgor and Cronphite, managers): Louis Aldrich Nov. 30 in My Partner to large and well-pleased audiences; a very even performance.

Items: Charlie Callender, of minstrel fame; F. M. Chapman, of My Partner co., and genial Matt Leland, of Chip o' the Old Block, were in town last week. The Elks Ladies' Social held 1 was voted by all a grand success. Members of the Albany and Utica Lodges were in attendance.

AUBURN.

Academy of Music (E. J. Matson, manager): W. T. Bryant with a good co. in Keep It Dark drew a good house and greatly pleased everyone Nov 28. Jim the Penman to large and fashionable audience 30. Co. best of the season. Daniel Boone the Avenger to big business 3.

ITHACA.

Opera House (H. G. Wilgus, manager): Daniel Boone co. good business Nov. 30, Gilmore's Band 16, J. S. Murphy in Kerry Gow 19.

GOWANDA.

New Opera House (J. E. Vandusen, manager): Francis Labadie Nov. 25 in Nobody's Child played to a light house. Haworth's Comedy co. 29 played to a fair house.

BATAVIA.

Opera House (Ferren and Hartz, manager): Rhea Nov. 28 in Fairy Fingers. Play well rendered; house light. Howarth's Minstrels 2; slim house. Performance passable.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Dan Murphy and an evenly balanced co. presented True Irish Hearts to light house Nov. 29. The play throughout was highly enjoyed. The Hanlons' Voyage en Suisse 9. At the Alcazar the Grau Opera co. are promised 12-17.

CATSKILL.

Nelida Theatre (Kortz and Lampman, managers): Bethlehem Trio entertained a small audience 2; gave good satisfaction. Barlow Brothers and Frost's Minstrels 9.

TROY.

Rand's Opera House (E. Smith Strait, manager): Hoodman Blind the first part of past week was fairly attended. Frederic De Belleville, Viola Allen and our former Trojan, Charles T. Nichols with this good co., were well received. The week closed with the merry skit Keep it Dark. Brant and Wilson, including Misses Wilson, kept the house in the best of spirits from beginning to end. Sweatnam, Rice and Fagan Minstrels 8; Rudolph 9-10.

Griswold Opera House (Jacobs and Proctor, managers): Mam'zelle to crowded houses past week, giving satisfaction. Harry and John Kernell's comb current week. Beacon Lights next.

WOLCOTT.

Graves' Academy: Rose Lisle and her co. in Sea of Ice 1. Crowded house and good satisfaction. Only two good attractions a month are played at this house this season. The advance for A. Curry's co. in Only a Farmer's Daughter wanted to book; but was advised "to get," and he "got." C. R. Gardiner's co. appear in this play before the close of the season.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallorev, manager): Marie Prescott in Pygmalion and Galatea Nov. 30 to $250 house. The performance was by far the grandest ever given here. Miss Prescott and Mr. McLean seem specially adapted to their places whilst the entire support was good.

FAYETTEVILLE.

Williams' Opera House: The American Novelty Concert co played to fair houses Nov. 28-9 Dr. Brewster is a good ventriloquist and was heartily applauded. Rose Osborne co. 19-24.

WILMINGTON.

Marie Prescott played Pygmalion and Galatea here 2, and The Merchant of Venice 3, to good houses. This was her first appearance in this city and she made money and friends by the excellence of her work. Helen Blythe 5 presented Only a Woman's Heart.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): Large audiences witnessed the Hanlon Brothers' Le Voyage en Suisse Nov. 28-9. There is nothing new in the absurdity; nevertheless it is highly amusing, even in its old attire. Edward is the only one of the brothers with the co. He is, however, ably assisted by Ed. Edwards, and if the bill was not as honest as it is the public would have never known the difference—so competent is Edwards. Co. good. Rufus Scott's Thrown Upon the World co. has the honor of playing to the smallest audience of the season 1. A Tin Soldier 3, to very large business. Co. not as good as last season.

Items: Gus Williams played to S. R. O. at the Soldiers' Home 1. Gus was a drummer-boy in the late unpleasantness and has several old friends at the Home. The Elks held their first Social Session 1, and it was a grand success. A. G. Thomas, advance of We, Us & Co. as several members of the Thrown Upon the World co. were present and favored us with songs, recitations, etc. All in all it was a very creditable affair.—Clem Hershel will remain in Dayton this Winter instead of joining the MacCollin Opera co.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Miaco's Magic Talisman Nov. 26 pleased a top-heavy house. The Hanlons in Le Voyage en Suisse; good house 30 and poor house 1, giving much satisfaction. A Tin Soldier 2 to poor house. Eugene Canfield as Rats is as lively as ever. Two Old Cronies 10.

Black's Opera House (Sam'l Waldman, manager): Mrs. D. P. Bowers, minus the support of Henry Aveling, and an inadequate co. presented Queen Elizabeth 26 to a very poor house Jennie Yeamans in Our Jennie 1, to medium business. Miss Yeamans was so ill that she was scarcely able to be on the stage, but she pluckily went through her part. Her singing and dancing were excellent. The Little Tycoon 2 to poor house. The co. contains some good people The chorus is a strong one, and has the advantage of good looks and fresh voices.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): Three large audiences welcomed Nellie Free, supported by Frank E. Dumm, son of R. D. Dumm, editor of *Wyandot Union* of this city, and a strong co. of comedians Nov. 28-30, producing Vis, On the Sahara, Dad's Girl and Little Miss Johnstone. The former and latter, written by F. E. Dumm, took immensely, the plays being original. No murderers, forgers, criminals or blacklegs. No love-sick old maids and only the slightest bit of jealousy. Miss Free has a great future before her. She is of the Lotta style, and is destined under the able management of Nelse Livingston to score a decided success this season.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Conried Opera co. in the Gypsy Baron was the only attraction during the week. The co. includes all the favorites of last season, and was warmly received by two packed houses.

People's Theatre: Joseph Dowling in Never Say Die last week to good houses. Present week My Geraldine.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Hardy and Young's Bad Boy co. Nov. 25 to fair house only, but better than they deserved; the only redeeming feature was the orchestra. Beacon Lights booked for 30, cancelled. Hyde's Novelty co. 7.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Abbey's Uncle Tom's Cabin called a large audience Nov. 29. Performance not much better than a rehearsal.

Item: The Mirror is on sale at H. Cook and Co.'s bookstore, West Main street.

DEFIANCE.

Myer's Opera House: Hardy and Young's Bad Boy co. Nov. 28; poor house. The acting, excepting Gus Raymond as the Judge, was tiresome. Charles A. Loder's Hilarity co. 2; full house. C. A. Loder, as Herman Balmer, and John F. Leonard as Roger McFadden, are immense.

CANTON.

Opera House (Louis Schaefer, manager): During the past week we have had two first-class attractions, viz.: Alice Harrison and co. in Photos 1, delighted a fair-sized audience. Miss Vernona Jarbeau presented Starlight, a musical comedy, to a large audience 2. Miss Jarbeau in the leading role is undeniably the centre of attraction throughout the entire performance, and though she was suffering with a severe cold, never failed to please everyone present. The supporting co. was very good and shared the honors.

HAMILTON.

Globe Opera House (Rathbone and Fornsheil, managers): Charles Dickens to light house Nov. 30. Thrown on the World to a fair house 2. Gilmore's Band 3.

New Music Hall (Hartsteldt and Morner managers): Nov. 26 On the Rio Grande fair house; Gus Williams to a good house 29; Boston Quintette Club to a fair house 1; On the Rio Grande return date 4.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Conried's Opera co in Gypsy Baron Nov. 28 to large and fashionable audience. The Gypsy Baron by the Conried co. is the finest thing we have had this season. Loder's Hilarity co. 29 to small house; poor show.

Items: Inez Mecusker, who starred in the local production of Captain Cupid, has returned to Cleveland.

YOUNGSTOWN.

Opera House (W. N. McKeown, manager): Vernona Jarbeau with a well selected co. sang and danced the musical comedetta, Starlight, Nov. 29-30, to good audiences. While her voice is not equal to the requirements of opera she wins by her manner and cultured grace. Will Rising, leading tenor, Richard Carrol, eccentric comedian and Mr. McDowell were heartily applauded. Bessie Cleveland sang to repeated encores. Her notes came without apparent effort and her whole performance bore the stamp of voice culture.

People's Theatre: Edith Sinclair co. pleased three good audiences at People's Theatre 28-30. The supporting co. is good.

In the Wings: Will Rising, of the Jarbeau co., has many friends in Youngstown.—Clate A. Smith was chosen to represent Youngstown Elks at the Grand Lodge session.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Charles C. McCarthy in One of the Bravest showed to a crowded house 1 As this was his second appearance here the large audience assembled speaks for itself.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Vernona Jarbeau 28 in Starlight to a fair-sized audience, gave the best of satisfaction.

AKRON.

Academy of Music (W. G. Robinson, manager): Edwin Mayo and co. Nov. 25 presented Davy Crockett to fair house. The Hanlons 2 presented Le Voyage en Suisse to a large audience despite of the pouring rain and icy side walks.

Items: Davis-Greenwood Opera co. booked for 30 failed to appear. Roland Reed cancelled 6.

LIMA.

Faurot Opera House (George E. Rogers, manager): Jennie Yeamans drew a good-sized audience 29 in Our Jennie. Conried's Opera co. sang the Gypsy Baron to a splendid audience 30. Emily Soldene Novelty co. 1 to fair business. They gave a good variety show, but Soldene, the burlesque, and the much advertised Sara were rather tame. Rag Baby 8.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The only attraction during past week was the Elk benefit 1. A very good entertainment was given to a large audience. About four hundred dollars worth of tickets were sold. May Blossom 7-8; J. S. Clark 10; Madame Janish 13.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Robinson and McAllister's Pat Muldoon Comedy co. 1; good house and general satisfaction. Two Old Cronies 3; splendid entertainment; best house of season. Al. Fields Minstrels 5: good co.; Fleming's 'Round the World in Eighty Days 6; big business. Passion's Slave 21; Dick Sands' Specialty co. 24.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Gypsy Baron 29 to a large and select audience. Hilarity 1; fair house. Emily Soldene and Sara to an immense male and apparently well-pleased audience. Dan Sully 9.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Vernona Jarbeau and her excellent co. gave a splendid entertainment here 3 to a fair-sized audience. The Boston Stars will appear in the People's Lecture Course 9.

MARION.

Music Hall (George B. Christian, manager): The Mendelssohn Quintette Club Nov 29 gave satisfaction to small audience The Nellie Free co. 1-3 in On the Sahara, Dad's Girl and Little Miss Johnstone to delighted audiences. The members of the Free-Dumm co. were tendered a banquet by the Elks of this city, in honor of the initiation Wednesday afternoon of Messrs. Nelson Compston, Lewis W. Woodworth, Louis Gossin and George Manderoach into No. 32.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Vernona Jarbeau pleased a good-sized audience Nov. 29. Moore and Vivian in Our Jonathan 3; full house. Pat Rooney 10; Rhea 14.

ANTHONY.

The Clare Patee co (pirates) played their second engagement in this city 29 30, presenting A Bitter Wrong (which is Jim the Penman) and A Celebrated Case to fair houses. This attraction closes the old house which will be used for lecture and church purposes. That charming and attractive actress, Minnie Maddern, will open the new Opera House 13 in Caprice.

OREGON.

PORTLAND.

New Park Theatre (J. C. Howe, manager): Horace Lewis and co. Nov. 21-6 in Count of Monte Cristo, to good business. Mr. Lewis is a painstaking actor, but we prefer James O'Neill's rendition of the piece. The ladies of the co. act as if they were at a rehearsal. The Pyke Opera co. 28, commenced a four weeks' engagement, with Jeannie Winston and Louise Manfred, Portland's favorites, in the cast. They opened with Nanon. Your correspondent had the pleasure of meeting Mr. Pyke, also several others of the co. Jeannie Winston has always been a great drawing card and a favorite among the favorites here. Miss Manfred is also a great favorite and the rest of the co. is well balanced.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Clara Morris Nov. 28. Attendance only fair, but made up of intelligent people who were competent to form a verdict on the merits of this lady with good judgment and impartiality. The verdict was one of which Miss Morris can be satisfied. Rene, the play, of which she assumed the title role, is one in which she is seen at her best; but as her fame does not rest upon it, it consequently did not draw. The support is above the average, B. R. Graham and Octavia Allen being particularly excellent. Lilla Vane, a bright little ingenue, carried the sympathy of the audience in her most trying role. As a whole, a well-balanced co.

Item: Miss Morris' health is very vigorous this year, and she expects to remain at her work throughout the season. When she arrived here she wanted to walk from the station to the hotel, but her husband refused to permit it, and the distinguished lady submitted reluctantly to use the carriage which had been ordered for her. Mr. Harriott, the husband of Clara Morris, was the bearer of letters of introduction to ex-Senator Cameron, from Chauncey M. Depew, who was a schoolboy with Mr. Harriott. The eminent raconteur and Presidential possibility has a very warm feeling for his old schoolfellow, Harriott.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Frank Daniels in Puck Nov. 29. Not enough Daniels in the play and too much nonsense. Good house. Charlotte Thompson in Jane Eyre 3 Fair house. Magnani-Segrist Specialty co. 8; Buelah in Echo 9; Bennett and Moulton Opera co. 12.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Alice Harrison in Photos Nov. 29 to fair house. Veronna Jarbeau in Starlight 7 and The Night Hawks 9.

Flashes: The Emerald Dramatic co., of Johnstown, Pa., will make their first bow before an audience 10 in a piece entitled Miami the Huntress, for which they are having special scenery painted.—The Mirror leads all competitors for the latest news in the dramatic world—the verdict of our Johnstown readers.

NORRISTOWN.

Music Hall (Wallace Boyer, managers): Pat Rooney Nov. 26 in Pat's Wardrobe played to good business. J. S. Clarke in Widow Hunt played to a large and refined audience. The advance sale for J. S. Clarke was great, nearly the whole lower floor being sold a day before the performance. F. B. Chase in Rags 7, Si Perkins 10.

WARREN.

Library Hall (Wagner and Ries, managers): Dick Sand's Continentals Nov. 29; poor house and slim show. Dan McCarthy's True Irish Hearts 2; small but well pleased audience. J. P. Sullivan and Kittie Coleman both deserve great praise, balance of co. fair. Jim the Penman 8.

OIL CITY.

Opera House (Kane and Rogers, managers): Abbey's Uncle Tom's Cabin Nov. 28 to crowded house; the usual programme and satisfaction given. Dick Sands advertised for 2 failed to get here. Jim the Penman 12.

FRANKLIN.

Opera House (D. D. Grant, manager): Abbey's Uncle Tom's Cabin with two bands gave a street parade Nov. 29. They had a packed house and gave a very satisfactory performance. Mlle. Rhea 8. Oliver D. Byron 15, Dunlap Opera co. 26.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Boston Stars 1; small house; very fine entertainment. Rhea 7, Jim the Penman 9, Gilmore's Band 13.

PITTSTON.

Music Hall (W. D. Evans, manager): Charlotte Thompson in Jane Eyre Nov. 30; small but delighted audience. The Welch Prize Singer packed the house 2. D. A. Kelly in Shadow Detective 8.

NEWCASTLE.

Allen's Opera House (R. M. Allen, manager): Leonzo Brothers in Brother Against Brother Nov. 28. Delmonte 29 to slim business. Dick Sand's Continentals booked for 2 failed to appear.

Park Opera House (E. M. Richardson, manager): Boston Stars, under auspices of Y. M. C. A. lecture course, 28 to S. R. O. Abbey's U. T. C. 30; fair house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Clara Morris in Rene drew a fairly good but very appreciative audience Nov. 29. The supporting co. is fine and evenly balanced. The star was brought before the curtain several times, the last time after the curtain had descended on the last act, an incident that has not occurred here in a long time. Sherwood-Theile Concert, under management of Walter Bausmann, our prominent young musician, assisted by the Mendelssohn Glee Club, drew a fashionable audience 2. The music was of high order and delighted all who heard it.

Item: The King Street Theatre, Grand Opera House and Windsor, as it has been variously called, is now a matter of the past. Ill luck always attended it, and last week the whole interior was removed, scenery, seats and everything else being taken away and it has resumed the barn-like appearance it had before being changed from a skating rink into a theatre.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): The Noss Family played to fair business Nov. 28-9. Their instrumental music was good.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Frank Daniels as Little Puck Nov. 30 was the only attraction of the week. The audience seemed well pleased.

READING.

Academy of Music (John D. Mishler, manager): Frank Daniels in Little Puck gave a very laughable performance to fair house Nov. 27. Clara Morris as Alixe 30 to good house. John S. Clarke in A Widow Hunt, Stoops to Conquer and Toodles 2-3. The performances were very fine, and he was well supported. Victoria Temple in Muggs' Landing 9 10.

Grand Opera House (George M. Miller, manager): Kittie Rhoades and a good co. Nov. 28-3 played Pygmalion and Galatea, The Rough Diamond, May Blossom, The Life of an Actress and Clio to large houses. Edith Sinclair Comedy co. 8-10. We, Us & Co. 16, Barry and Fay 17.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Jim the Penman 1 to one of the largest houses of the season. This, without doubt, was the strongest attraction we have had this season. Muggs' Landing 3 to a good sized and appreciative audience; co. good throughout.

YORK.

Opera House (B. C. Pentz, manager): Sallie Hinton 1-3 and matinee, presenting Lancashire Lass, Blow for Blow, Stolen Child and Little Barefoot to fair business. Miss Hinton received several curtain calls nightly. Her support is rather ordinary.

Item: The case of Ed. Herr, proprietor Park Theatre vs. Henrietta Vaders and W. W. Maurice, defendants, before Alderman Sherwood 3 resulted in judgment of $100 against said defendants by default, owing to their non-appearance.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Clara Morris made her first appearance before an Allentown audience 1, presenting the emotional play, Rene, to a refined and appreciative audience. She was ably supported by the McDowell Comedy co. The McDowell co. returned 3 and gave a special performance of the sparkling military comedy, Our Regiment. The play abounds in refreshing bits of humor and ludicrous situations. The dialogue is pure and fresh, and all the roles were ably sustained. A prominent feature of the performance was our celebrated Allentown Cornet Band and a portion of Co. B. State Guards, who were engaged for the occasion. Joseph Dowling in Mugg's Landing 12; Silver King 14; Vernona Jarbeau 17; Devil's Auction 19; J. K. Emmet 21.

Items: The Spencer Dramatic co., who were to fill week of Nov. 28 at the Academy of Music, cancelled the engagement owing to the sudden illness of Bessie De Launnay. Arrangements have been made for their appearance in January.—Charlotte Thompson will appear at the Academy 8 and Jennie Calef 9-10.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Speck Opera co. closed season here Nov. 20, presenting Eleanor; or, The Smith Family, to a fair-sized audience. The short season of this co. on the road was but fairly successful from the beginning, which must have been more the fault of the opera (the music of which is quite pretty, but too much of a sameness about it, and the libretto poor) than of the comb., as the co was a strong one, numbering among them some clever people, such as Ida Mulle, Marie Sanger. Harry Molton and Ed. Chapman, all of whom are known here, especially Chapman, who is quite a favorite. But in the character of Josiah he had but little opportunity to display his abilities as a comedian. The co. has been run on the co-operative plan for several weeks. The members, thirty in number, left here for Philadelphia, where the opera is to be re-written and remodeled. George C. Brotherton has become the purchaser of ye opera. Bright, pretty, winsome Jennie Yeamans made her first appearance before a Meadville audience 2 in Our Jennie, and, being but little known here, she was greeted by a fair audience only. Of her supporting co. deserving special mention were Emily Stowe as the Irish washerwoman and Allen Dumand, who gave a good rendition of the character of Jinks, an ex-convict.

Personal: W. R. Strickland, in advance of the Jim the Penman co., took in the performance of Our Jennie.—Messrs. Chapman, MacSweeney and Packard, of the Eleanor co., speak in the highest terms of The Mirror.—Jennie Yeamans' paper finest put up here.

EASTON.

Opera House (W. M. Shultz, manager): Frank R. Jones in Si Perkins 2; house light below, but top-heavy.

ERIE.

Park Opera House (Wagner and Reis, managers): Jim the Penman Nov. 28; crowded house. This is one of the strongest cos. that has been here this season. Dick Sands' comb. 30; poor business. This comb. has lost all its old-time artists, and as it now stands is a rather poor affair. True Irish Hearts 3 to good business. Everybody well pleased.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): A Boom in Matrimony delighted fair-sized audiences 2-3. It is a mere thread of a story, hung together merely to introduce musical and other specialties of the co. Victoria Temple in Mugg's Landing 8.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): Beulah, a Mexican actress, in Echo, the Pearl of Mexico, to very light houses Nov. 29-30. The play is without merit and the co. weak. Charlotte Thompson in Jane Eyre 1: small but appreciative audience. Miss Thompson has a very excellent co., and all present were greatly pleased with the performance. Shadows of a Great City 15; Gus Williams 28.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Mlle. Girard's Female Mastodons to crowded house 1. Si Perkins drew another very large house 3, and the audience was very much pleased. Frank Jones is a welcome visitor here. George Holland Comedy 8-10

Items: Frank Jones and his genial wife, Alice Montague, send kindest wishes to The Mirror.—Bobby Carroll and wife joined Mlle. Girard's Minstrels at Bristol 5.—A fresh student of Lehigh was ejected from the theatre for hissing and other annoyances during the peformance of Mlle. Girard's Minstrels.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): E. H. Sothern Nov. 28 appeared for the first time here in The Highest Bidder and made a decided hit from the start. His support was excellent, more especially Belle Archer and Mr. Bishop, who shared the honors of the piece with Mr. Sothern. The attendance was large the entire engagement. On Thursday evening and balance of the week. Sweatnam, Rice and Fagan's Minstrels appeared but to rather light business for them although the houses were larger than the average. This week we have William Gillette and co. in The Great Pink Pearl and Editha's Burglar for three nights and Lotta balance of time. Arthur Rehan's co. 12-17.

Theatre Comique: The Weston Brothers, supported by Dora Dean and Charles E. Fisher, will present the drama of The Way of the World for the entire week 5-10

Westminister Musee: This place is still drawing packed houses day and night. Last week's entertainment was the best ever given at this place and much better than a large majority of travelling variety cos.

The Gaiety Museum is giving nice little entertainments and is well patronized.

Item: Providence Lodge No. 10 Theatrical Mechanics' Association, will give a matinee at the Providence Opera House on Jan. 13. All the orchestras of the city also Evans and Hoey will volunteer and will appear in A Parlor Match.

WESTERLY.

Opera House (C. B. Bliven, manager): Under the Gaslight, by Turner's co., had a large audience Nov. 28. The co. is a good one, and the scenery and mechanical effects good.

Armory Hall (T. W. Lanphear, manager): C. T. Parsloe and co. in A Grass Widow drew a good house Nov. 29. The play is very amusing and was capitally rendered. One of our local managers is trying to arrange a return date.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): The MacCollin Opera co. played a return engagement of four nights and a matinee, opening Nov. 30 in The Merry War. Phil Branson got left at Charlotte, and Bebe Vining, at very short notice, filled his role of the Marquis in The Merry War on the opening night.

GREENVILLE.

Gilreath Opera House (B. T. Whitmire, manager): Devil's Auction Nov. 29; packed house. Louise Balfe 10.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Thomas W. Keene, Nov. 28, opened a three nights' engagement in Richelieu to a fair-sized audience, giving us Othello Tuesday, Mr. Keene as Iago, and Richard III. Wednesday, which is undoubtedly his greatest role, the audience being large and appreciative. The engagement, taken as a whole, was not as successful as it should have been, owing perhaps to the cold criticisms of the local press.—Sol Smith Russell opened in Bewitched to a large audience and fairly captured them, keeping them convulsed with laughter during the whole performance.—This is Mr. Russell's first appearance here in several years

Walker's Vaudeville (Harry Walker, manager): Minnie Sartelle opened a week's engagement with the musical farce-comedy, A Plum Pudding, and has drawn good houses.

Items: Mrs. S. A. Baker, of the Keene co., celebrated her fiftieth anniversary as an actress on Nov. 15, and bids fair to enjoy many years yet in her profession.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): J. B. Polk in Mixed Pickles Nov. 28 30; attendance light. His supporting co. is excellent in every respect. Mme. Modjeska 1-3 in Adrienne Lecouvrur, Mary Stuart, As You Like It and Romeo and Juliet to very good business. Modjeska looks younger and handsomer than when she was here four years ago, and her acting is more delightful than ever if such a thing be possible. Next Barry and Fay in Irish Aristocracy 5-7, followed by Robert L. Downing.

The Grand (E. V. Auglin, manager): Clio Nov. 29 30. Large house first night and fair attendance at the matinee and closing performance. The co. is strong Gail Forrest, the leading lady of the co., being sick, her place in the cast is being more than acceptably filled by Mabel Nicholls—temporarily of course.

The Masonic (E. V. Anglin, manager): Florence Bindley has drawn light houses all this week in Excitement, The Heroine in Rags, and Dot. She has a very fair co., but her plays possess little or no merit. Her work is clever at all times.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Redmund-Barry in Rene 28 to crowded house. Clio was billed for 3, but had to cancel on account of missing connection. It was quite a disappointment for our theatre-goers as a large house was sold. Patti Rosa 9-10.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The Redmund-Barry co. presented Rene to a large and fashionable audience 29. The co. is the best that has visited the city this season. Clio co. followed 2-3, but were detained in Nashville. Manager Albert having booked the co. for two nights gave them a date for 3 and matinee. The detention caused the co. to cancel Knoxville, and adjusted the matter by accepting $100 for cancellation. Patti Rosa 7-8, Jeffreys-Lewis 12-13, Modjeska 14.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): McIntyre and Heath's Minstrels opened the week to large attendance. Fair houses were also attracted to afternoon and evening performances Nov. 29. The co. is small, but well selected, and a creditable performance is given. Held by the Enemy was presented to one of the most fashionable audiences of the season 30 by a good co. Many of the situations were heartily applauded, the chief distributees of these evidences of satisfaction being Minnie Dupree as Susan McCreery, Mary Mills as Rachel McCreery, Sidney Bowkett as Gordon Hayne and S. S. Block as Col. Prescott in the order named. Same bill for 1 3.

SHERMAN.

Opera House (E. L. Jones and Co., managers): Held by the Enemy was presented Nov. 24 to fair house when you take into consideration the state of the weather. The play was enjoyed very much. It would be difficult to discriminate where all were so good. Mr. Sheridan S. Block and Walter E. Perkins were not strangers, both having been here before, the former with Roland Reed and the latter with Lillian Brown. The audience were very enthusiastic. Baird's Minstrels pleased a fair audience 29. They have an excellent band and their singers are far above the average. Andres' Alpine Choir and Tyrolese co. 1.

Item: Your correspondent had a very pleasant visit from Walter E. Perkins of Held by the Enemy co., who sent best regards to Mirror.

FORT WORTH.

Opera House (George H. Dashwood, manager): Baird's Minstrels, the third burnt-cork co. this season) found only a small audience in waiting to receive them 25. The co. has no talent to speak of, their jokes are musty with age and they carry Lew Benedict along to do the stump speech we applauded him in five years ago. Held by the Enemy in two performances, matinee and night 26, drew better than the Minstrels but not as well as they should have done considering the merits of the play. The co. is a fairly good one and left a good impression, though they were handicapped by sickness in their ranks. Joseph Grismer and Phoebe Davis gave three meritorious performances 28 9 appearing 28 in Called Back and matinee and night 29 in Wages of Sin. They are both earnest, painstaking and thoroughly conscientious, and though their houses were light they played with vim and vigor and left an excellent impression on the minds of their audiences.

Items: I hear that Manager Greenwall of Dallas will insist on booking cos. who play with him in Texas, at his New Orleans Opera House next season. They must play there, he says, or stay out of his Texas houses.

WACO.

Garland Opera House (J. P. Garland, manager): Baird's Minstrels played to good business Nov. 24. The audience seemed to be well pleased with the performance.

Mention: Will O'Brien of the O'Brien Brothers (with Shields' ten cent show) died at Temple Texas, Nov. 29; his death was caused by a fall from a trapeze while performing with his brother. His fall caused paralysis to which he succumbed. The following members of Shields' co. signed appropriate resolutions of condolence presented to brother of deceased: J. H. Shields Mrs. J. H. Shields, Artie Shields, Lyman Shields, W. H. Hopson, Fred. Barclay, W. S. Wheeler, H. Bradon, Powers Brother, Sidney Montana, George Cozer, Fannie Chapman, Kennard Brothers, Hughy George, J. P. Chase, L. D. Wheeler, J. E. Heffron, Harry Cummings, Harry McEwen, W. H. Eberle, Will Keethes and W. F. Dean.

PALESTINE.

Temple Opera House (Francis and Gunning, managers): The first opera of the season, The Bridal Trap, by Adelaide Randall co., was presented Nov. 24 to a small but appreciative audience. Miss Randall was re-

peatedly encored. Katie Putnam 12; Haverly's Minstrels 14.

BRENHAM.

Grand Opera House (A. Simon, manager): McIntyre and Heath's Minstrels, Nov. 29 to a fair house. Cora Van Tassel in Hidden Hand, 30 to a good house. Her support is not very strong, and the play has little merit. Katie Putnam, 1, to a large house in Emma, the Elf; audience well pleased. She is a great favorite here. Some years ago was the last time she was in our city, and gave our fire boys a benefit, which was not forgotten by them this time. Her support is excellent.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Prof. Bristol's Equescurriculum wound up a very successful engagement here 26. He gave four matinees during the week besides the regular performances. It was a good thing, and everybody took it in. Cora Van Tassel opened here with Hidden Hand 28 to a fair business; played same on 29 to a slim business. Her support is rather poor, relieved only by Edwin Young as Wool, and John F. Pike as Old Hurricane.

DALLAS.

Opera House (Greenwall and Son, managers): Held by the Enemy (Southern co.) played Nov. 21-3 to good business. Splendid play, but only average acting. The Grismer-Davies co. 24-6 to fair business. Mr. Grismer's Called Back does honor to Hugh Conway in his evident appreciation of the author's conception. Mr. Grismer is a fine actor, and is *en support* with the character of Gilbert Vaughn. Phoebe Davies was excellent in the trying role of Pauline March.

Katie Putnam entertained a large audience 28 9. Miss Putnam is a prime favorite in Dallas, and no matter for her plays, or how often seen, 'tis her name that conjures. Emma, the Elf, and Lena, the Madcap were presented to total receipts of $900. Baird's Minstrels, 30-1; big business. Co. much improved since last season.

HOUSTON

Pillot's Opera House (Henry Greenwall and Son, managers): Evangeline Nov. 25, matinee 26; magnificent business; everybody much pleased. Held by the Enemy 28-9 by the original Madison Square co. Only fair business. McIntyre and Heath played to very poor house 30.

Gray's Opera House: Georgia Colored Minstrels 28; poor business.

MARSHALL.

Marshall Opera House (Johnson Bros., managers): Adelaide Randall's Opera co. in the Bridal Trap, Nov. 26, matinee, to large business; night, in Madame Boniface, to good house. Lizzie Evans in Our Angel, 30; fair business Fogg's Ferry, good house.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Rosina Vokes and her excellent co. held the boards Nov. 22-4 to splendid business, the house being comfortably filled each night. The pieces presented were given in series of three sketches each evening. Rosina Vokes is the glittering gem of the co., but Messrs. Courtenay Thorpe and Felix Morris shared the honors with her.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): George S. Knight played Baron Rudolph Nov. 28 to a fair house. He was cordially received. Very glad to see him in a play more suited to his capability than his old one. Boston Quintette Club, assisted by Wulf Fries, of Philadelphia, gave a delightful concert Nov. 30. Small audience. Aronson's Casino co. gave Erminie 3 to a packed house. Addie Cora Reed's singing was warmly applauded, and Solomon and Walton as the two thieves were recalled many times. A Night Off 16.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): T. P. W. Minstrels Nov 29-30 drew packed houses. The Three Black Cloaks by the Richmond Opera co. (local) 7-8. Devil's Auction 9-10

Academy of Music (J. K. Strasburger, lessee): Two Old Cronies (Wills, Henshaw and Ten Broeck) played a return date 29 to a packed house—the largest of the season. Gray and Stephens 30-1-3; fair business.

Opera House (James Logan, lessee): Closed week of 28. Week of Dec. 5 Peck's Bad Boy.

Item: J. Kirk McDonald, advertising agent of the Academy of Music last season, lost his wife in Washington, D. C., recently, so your correspondent was authentically informed. Mr. McDonald has the sympathy of many friends in this city in his sad bereavement.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): The T. P. W. Minstrels had a packed house 1. The Devil's Auction 8

Opera House (James Logan, lessee): A co. of barnstormers attempted Storm Beaten 29 Manager Logan rang down the curtain and cancelled at the first performance. Mr. Logan is a caution to chumps.

Items: The T. P. and W. Minstrels are leaders of the fashion. They paraded the streets wearing fawn colored English "box" coats, with silk hats to match. A fashionable tailor informs your correspondent that as a result of the visit of the minstrels he has orders for four of the box coats already and anticipates further orders.—The Elks held their regular monthly social session 1. The T. P. and W. Minstrels attended and the occasion was a very merry one.

DANVILLE.

Academy of Music (J. M. Neal, manager): Marie Prescott presented Ingomar and As You Like It, Nov. 28 9 Ingomar seemed to please the best, but they were delighted with both plays.

Item: Harry Webber's Crescent City Opera co. was stranded here 26, but owing to the liberality of Miss Prescott and her company they were enabled to leave town.

WASHINGTON TERRITORY.

SEATTLE.

Frye's Opera House (George F. Frye, manager): Maude Granger appeared in Planter's Wife Nov. 16, and the Creole 17, to fair business. Pyke Opera co., with Jeannie Winston and Louise Manfred in leading roles, sang Nanon 23, and Die Fledermaus 24, and Nanon at matinee 24, to crowded houses. Edwin Thorne, supported by Rose Harrison, gave Black Flag 25, and Ticket-of-Leave-Man 26, with Black Flag matinee 26, to rather poor business.

Item: Messrs Cort and Mason, proprietors of the Standard Variety Theatre, of this city, have now in course of construction a large and handsome theatre building on corner Washington and Second streets, into which they will move as soon as it is completed.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Gus Williams 2-3. Being an old favorite here, Mr. Williams drew large houses to see Keppler's Fortunes. Star and play gave general satisfaction. Rhea 12-13; John S. Clarke 14-15; Benj. Maginley 16-17.

Grand Opera House (O. C. Genther, manager): The Moore-Vivian comb 1-3, presenting Our Jonathan; moderate business. Harry Williams' Specialty co. 12-14; Joseph J. Dowling 19 21.

PARKERSBURG

Academy of Music (M. C. Van Winkle, manager): Al. G. Field's Minstrels Nov. 26 to small matinee but large evening audience. May Blossom 30-Dec. 1 to small audiences.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G Rodolf, manager): Maud Banks opened Nov. 28 for three nights in Joan of Arc and did a poor business. The piece is one that is not likely to make much of record; the dialogue is too tedious and the subject not interesting enough. Joseph Murphy filled out the balance of the week producing Kerry Gow, Shaun Rhue and The Donagh, he is a great favorite here and always does a good business. Co. good.

New Academy (Jacob Litt, manager): The Rag Baby gave two performances Nov. 27 with Charley Reed as Old Sport. The Baby has been produced here a number of times, and people who had seen it were curious to know how Reed would show up in Frank Daniels' part, and the general verdict was for him by a large majority. The co. is the original with a few exceptions in minor parts. Kellar opened 28 and has been mystifying large audiences the entire week. He gives a very interesting entertainment, and his work is so complete that it makes the feats he performs all the more wonderful.

Palace (O. F. Miller, manager): N. S. Wood comb. opened a week's engagement 28 in The Waifs of New York. The piece is a good one of its kind and the co. far above the average.

People's: Usual variety bill. Rentz-Santley co. next.

Museum: Bronco John's Indian Village and two stage shows have attracted good crowds.

Mention: During the Rag Baby engagement a very adroitly worded advertisement appeared in one of the daily papers which was ostensibly an ad. for the same piece as the Oshkosh Opera House, but the object was to mislead people. This sort of advertising is sure to react on those that employ it and it seldom accomplishes the desired effect.—The Rag Baby at the Academy and A Tin Soldier at the Grand on the same day looked as though Hoyt was winning things—Frank McKee is looking better than we ever saw him—W G Davis, manager for Joseph Murphy has been laid up with erysipelas and came as far as Chicago to join his co. when he had a relapse We trust he will soon be around again.—A wealthy concern is having plans prepared for a new theatre on the West-Side and rumor has it that Jake Litt has his eye on the throne.—Manager Miller intends to rebuild the Palace next Spring.

LA CROSSE.

McMillan Opera House (L. S. Truesdale, manager): Lillian Olcott in Theodora Nov 30 and Ingomar 1 to good business. Miss Olcott's acting was well received and the co. were all good.

BERLIN.

Library Opera House (J. E Williams, manager): Benedict's Monte Cristo 2; good house, fine scenery and the best of satisfaction.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Nov. 28-30 the Florences have appeared to good business. These old-time favorites received a hearty welcome and delighted their audiences with the presentation of Bardwell Slote, Captain Cuttle and Mrs. General Gilflory. They presented a varied repertoire including The Flirt and Our Governor.

Theatre Royal (Sparrow and Jacobs, managers): The Wilbur Opera co. drew large audiences all last week in spite of such counter attractions as the Campanini Concert co. and the Florences. In the course of the week the following operas were represented: Merry War, Fra Diavolo, Grand Duchess and La Mascotte. This week Mam'zelle. Next, Kernells' Specialty co.

Queen's Hall (Henry Thomas, manager): The Campanini Concert co. gave a grand concert here 28. The house was filled by a large and fashionable audience, who thoroughly enjoyed the rich musical treat presented to them.

ST. THOMAS.

Opera House (George S. Claris, manager): Tony Denier's Pantomime and Specialty co. appeared Nov. 29 to small house. The pantomime part of the programme being cut rather short on that account. The White Slave co. 2 to good house. The co. is evenly balanced and gave general satisfaction.

Item: Lulu Jordan of the White Slave co. was taken suddenly ill at Charlotte, Mich., but will rejoin co. at Toronto 5.

OTTAWA.

Grand Opera House (John Ferguson, manager): Frank Howard's co. played Sam'l of Posen Nov. 28-9 to fair business. Mr. and Mrs. W. J. Florence appear in Our Governor and The Almighty Dollar 5 6.

LONDON.

Grand Opera House (John H. Davidson, manager): Harry Lindley's Comedy co. closed Nov. 26 to a week of very poor business. Tony Denier's Humpty Dumpty Dumpty 28 played to only fair business although the co. is one of the best that has been here for some time. Kate Castleton in Crazy Patch had a good-sized and appreciative audience.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Washington 5-10, N. Y. City 12-17. Albany 19-24, Providence 26 31, Brooklyn Jan. 2-7, N.Y. City 9-14. Brooklyn 16-21.

A. M. PALMER'S JIM THE PENMAN (Eastern co.): Warren, Pa., 8, Titusville 9. Meadville 10, Oil City, 12.

ALONE IN LONDON CO.: Kansas City 8-10, Ft. Scott, Kas., 12, Sedalia, Mo., 13, Quincy, Ill., 15, Springfield 16, Decatur 17. St. Louis 19-31

A NIGHT OFF CO.: Ithaca, N. Y, 8, Penn Yan 9, Canandaigua 10. Seneca Falls 12. Auburn 13. Oneida 14, Glen's Falls 15, Burlington, Vt., 16, St. Albans 17. Montreal 19-24, Watertown 26, Niagara Falls 27, Brantford, Ont., 28, Hamilton 29-31.

ALICE HARRISON: Chicago 5-10. Grand Rapids, Mich., 12-17. Cleveland 19-24.

ARTHUR REHAN'S CO.: Hartford 8-10, Providence 12-17, Brooklyn 19-24 Washington 26-31, Brooklyn, E. D., Jan. 2-7.

ABBEY'S U. T. C. CO.: Brownsville, Pa., 8, Connellsville, 9. Uniontown 10.

ATKINSON-COOK CO.: Holyoke, Mass., 12-17.

AGNES HERNDON: Louisville 19-20.

ARABIAN NIGHTS CO.: N. Y. City 5-17.

AROUND THE WORLD IN EIGHTY DAYS: Newark, O., 8, Springfield 9-10.

ANNIE PIXLEY: Philadelphia 5 10, Brooklyn 12-17.

AIDEN BENEDICT: Moline, Ill., 8 Rock Island 9. Monmouth 10 Canton 12, Bushnell 13. Pekin 14, Lincoln 15, Beardstown 16 Quincy 17, Mattoon 19, Sullivan, Ind., 20, Mt. Vernon 21, Henderson, Ky., 22, Hopkinsville 23, Paducah 24, Owensboro 26, Elizabethtown 27, Harrisburg 28.

BOOTH-BARRETT CO.: Philadelphia 28-Dec 10, Boston 12-24, N. Y. City 26-Jan. 7.

BENJ MAGINLEY: Cleveland, O., 5-10, Youngstown, 12-13. Newcastle, Pa., 14-15, Wheeling, W. Va., 16 17.

BOOM IN MATRIMONY CO.: Philadelphia 5-10, Paterson, N. J., 12-17, Cleveland 19-24.

BUNCH OF KEYS: Baltimore 5-10.

BENLAH: Rochester 15-17

BAIRD'S COMEDY CO.: Port Hope, Ont., 5-10.

BLACKTHORN: Trenton, N. J., 5-10.

BOY TRAMP CO.: Decatur, Ill., 8, Springfield 12-13.

C. ERIN VERNER: E. Saginaw 8 9. Jackson 12, Hillsdale 13. Adrian 14, Ypsilanti 15. Ann Arbor 16, Mt. Clemens 17, Detroit 19 21, Toledo 22 4, Cleveland 26-31.

CLARA MORRIS: Jersey City 5-10, Washington 12-17.

CHARLOTTE THOMPSON: Allentown, Pa., 8 Lynchburg, Va., 9, Reedsville, N. C., 10, Danville 12, Raleigh 13-14. Greensboro 15, Charlotte 16 Greenville 17, Charleston, S. C., 19-20, Savannah, Ga., 21-2.

CHANFRAU: Asbury Park, N J., 8.

C. A. GARDNER: Syracuse 5-10, Rochester 12-17.

CONRAD THE CORSAIR: N. Y. City Oct. 17—indef. run.

CORA VAN TASSEL: Sherman, Tex., 8, McKinney 9, Paris 10, Texarkana 12, Hot Springs, Ark., 13, Pine Bluff 14, Little Rock, 15-16, Fort Smith 19.

CLIO: Montgomery 8. Mobile 9-10, New Orleans 12-17, Houston, Tex., 19-20 San Antonio 21-2.

CROSSEN'S BANKER'S DAUGHTER CO.: Amesbury 8, Providence 9 10.

CHIP O' THE OLD BLOCK CO.: Amsterdam 8. Little Falls 9, Schenectady 10, Hudson 12, Newburg 13. Yonkers 14, Wappinger Falls 15, Mattewan 16. Tarrytown 17. New Brunswick N. J., 19. Reading, Pa., 26-7, Pottsville 28, Wilmington, Del., 29-31.

CATTLE KING CO: Washington 5-10. Brooklyn 12-17, New York City 19-24.

CLAIRE SCOTT: Kittauing, Pa, 10. Tarentum 12.

C. A LODER: Chicago 5 10, Valparaiso, Ind., 12, Michigan City 13, Niles, O., 14, Kalamazoo 15-16. Battle Creek 17. Grand Rapids 19 21, Ionia 22, Lansing 24.

DANIEL BOONE CO. Oswego, N. Y., 8, Ogdensburg 9. Watertown 10 Utica 12.

DION BOUCICAULT: Chicago 5-10.

DENMAN THOMPSON: N. Y. City 21, five weeks, Boston Dec. 26.

DEACON BRODIE CO.: Philadelphia 5-10.

DEVIL'S AUCTION: Norfolk, Va., 8, Richmond 9-10, Wilmington, Del., 12. Reading, Pa., 13, York 14, Harrisburg 15. Williamsport 16, Scranton 17.

DALYS' UPSIDE DOWN: Bloomington, Ill., 8-10, Chicago 12-17. Milwaukee 18-21, Rockford, Ill., 22, Des Moines, Ia., 23, Council Bluffs 24, Omaha, Neb, 26-7. Atchison Kas., 28. Leavenworth 29, St. Joseph, Mo., 30-1, Kansas City Ja. 2-4

DAN'L SULLY'S CO.: Bucyrus O, 8, Marion 9, Findlay 10.

DARK SECRET CO.: N. Y. City 5 10, Brooklyn 12-17.

DOLORES (Spectacle): Omaha 5-10.

EDWIN ARDEN: Albany 5-10, Syracuse 12-17, Rochester 19-24, Troy 26-31.

EVANGELINE: Savannah, Ga., 9-10. Atlanta 12-17. Chattanooga, Tenn, 16, Knoxville 17, Chicago 19-24

ELLSLER'S ALADDIN CO.: Cleveland 5-10, Cincinnati 12-17

EFFIE ELLSLER: Ft. Worth, Tex., 9-10, Dallas 12-13. Temple 15. Brenham 16, Austin 17

EUNICE GOODRICH: Janesville, Wis., 5 10, Dubuque. Ia., 12-17, Joliet, Ill., 19-24 Ottawa 26-31.

EDWIN MAYO: Chicago 5-10, Joliet 12, Kankakee 13, Springfield 14, Moberly, Mo., 15, Sedalia 17.

EDITH SINCLAIR CO.: Reading, Pa., 8-10, Baltimore 12-17.

ETHEL TUCKER: Boston 5-10, New Haven 12-14, Bridgeport 15-17, Springfield, Mass., 19-24.

EZRA KENDALL: Marshalltown, Ia., 8, Clinton 9, Davenport 10.

EDMUND COLLIER: Springfield, Ill., 7-8 Peoria 9-10, Chicago 12-17.

ELSIE MOREL: Aurora, Neb., 5-10.

FLORENCES (Mr. and Mrs.): Watertown, N. Y., 8, Oswego 9, Syracuse 10 Philadelphia 12 17.

FLOY CROWELL: Saratoga, N. Y., 5-10, Cohoes 12-17, Pittsfield, Mass., 19-24, Danbury Ct., 26-31, Newburg, N. Y., Jan. 2-7.

FRANK DANIELS: Brooklyn 5-10, Hartford, Ct., 12-14, New Haven 15, New Britain 16, Springfield, Mass., 17, Boston 19 31.

FANTASMA CO. (Hanlons'): Boston 5 10 Providence 12-14. New Haven 15-17, Reading 19 21, Wilmington 22-4. Baltimore 26-31.

FRED BRYTON: Boston 5-10

FRED FELTON CO: Warrensburg, Mo, 5-10.

FRED WARDE: Philadelphia Dec. 5 10.

FRANK FRAYNE: Cincinnati 5 10.

FLORENCE BINDLEY: Elizabethtown, Ky, 8, Stanford 9. Lexington 10, Westchester 12. Paris 13. Maysville 14. Portsmouth, O., 15. Parkersburg, W. Va., 16, Marietta O. 17. Cambridge 19 Steubenville 20. Bellaire 21. Wheeling, W. Va., 22 4 Johnstown, Pa., 26 7, Huntington 28 Sunbury 29, Harrisburg 30-1.

FRANCIS LABADIE: Rochester 5 10

FRANK JONES SI PERKINS CO.: Tamaqua Pa., 8, Chester 12 Wilmington, Del., 13 Coatesville, Pa., 14. Lancaster 15. Harrisburg 16. Carlisle 17. Sunbury 19 Ashland 20, Mahanoy City 21, Mt. Carmel 22, Hazleton 23, Plymouth 24, Pittston 26.

FELIX VINCENT: Millibank, Ill., 5 10; Aberdeen 13-18.

FRANK BANGO: Owensboro, Ky., 9.

FOR CONGRESS (Cullington): Philadelphia 5-10, Salem, N. J., 12, Bridgeton 13, Woodston 14, Bristol, Pa., 15. Baltimore 19-24.

FRANCES BISHOP: Detroit 5-10, Washington 12-17, Pittsburg 19-24. Cincinnati 26-31, Louisville Jan. 2-7.

GRISMER-DAVIES CO.: Houston, Texas, 7 8, Galveston 9 10, New Orleans 19 31.

GRAY-STEPHENS CO.: Philadelphia 5 10, Newark 12-17. Brooklyn 19-24. Albany 26 31.

GUS WILLIAMS: Cleveland 12-17, Philadelphia 19-24. Scranton, Pa., 26, Danville 27, Shamokin 28. Harrisburg 29, Reading 30, Allentown 31. N. Y. City Jan. 2-7.

GERMAN DETECTIVE: Constantine, Mich., 8, Three Rivers 9

GOLDEN GIANT CO.: Boston 5-10, Newark 12-17, Brooklyn 19-24.

GILBERT-HUNTLEY CO.: Paducah, Ky., 5 10.

HELEN BLYTHE: Raleigh, N. C., 8 9, Durham 10, Greensboro 12, Winston 13, Reidsville 14, Danville 15. Lynchburg 16, Roanoke 17. Wytheville 19. Abingdon 20, Bristol, Tenn, 21, Knoxville 22, Cleveland 23

HENRY IRVING: N. Y. City Nov. 7-Dec. 10, Philadelphia 12-24.

HOODMAN BLIND CO: Buffalo 5-10.

HARDIE-VON LEER CO.: Toronto 12-17.

HIGHEST BIDDER (E. H. Sothern): Baltimore 5-10, Chicago 12-24.

HOLE IN THE GROUND CO: Newark 5-10, N. Y. City 12-17.

HELD BY THE ENEMY NO. 2: Austin, Tex., 7 8, Houston 9-10, New Orleans 12-17.

HENRY E. DIXEY: San Francisco 5-24.

HELENE ADELL: Salem 5-10, Lynn 12-17.

HARBOR LIGHTS: N. Y. City 5-10

HETTIE BERNARD CHASE: Bristol, Pa., 8, Burlington, N. J., 9, Philadelphia 12, Wilmington, Del., 19-21, Salem, N. J, 22, Reading, Pa., 23-4.

IRENE WORRELL-HOLTON: Elgin 5 10.

IDA VAN COURTLAND: Hamilton, Ont., 5-17, Brantford 19 24. St. Catherines 26-31, Lockport, N. Y., Jan. 2 7.

IVY LEAF CO.: Boston 5 10

J. K. EMMET: Baltimore 12-17.

JOSEPH JEFFERSON: N. Y. City 5-10.

JOHN F. WARD: New Orleans 5-10, Birmingham, Ala, 12, Selma 13. Montgomery 14, Newnan, Ga., 15, Atlanta 16-17.

JOSEPH MURPHY: St. Paul 5-10 Minneapolis 12 17

JENNIE YEAMANS. Brooklyn, E D, 12-17. Philadelphia 19 24

JOHN S. MURPHY: Berlin, Ont., 8, Galt 9, St. Catherines 10.

JAMES-WAINWRIGHT CO.: Ft. Scott, Kas., 8, Parsons 9. Springfield, Mo., 10, Ft. Scott 12, Little Rock, Ark., 13-14. Hot Springs 15. Texarkana 16.

JENNIE KIMBALL'S MAM'ZELLE CO.: Montreal 5-10, Toronto 12-17, London 19-24.

JAMES O'NEILL: Dallas, Tex., 9-10, Austin 12, San Antonio 13-14. El Paso 15 16, Los Angeles, Cal., 19-24. San Francisco 26-Jan. 14.

JEFFREYS LEWIS: Atlanta, Ga., 8-10, Chattanooga, Tenn., 12-13. Nashville 14 16, Cincinnati 19-24.

J. B. POLK: St. Louis 5-10. Des Moines, Ia., 12-13, Council Bluffs 15, Omaha, Neb., 16-17.

J. H. KEANE: Elmira, N. Y., 5-10.

JENNIE CALEF: Easton, Pa., 7-8, Allentown 9-10, Pottsville 12-13. St. Clair 14. Minersville 15, Columbia 16 17.

JOHN DILLON: Rochester, Minn., 10, Winona 12.

JOSIE DEVOY: Minneapolis 5 10.

JESSICA THOMAS: Augusta, Ga., 12-14, Athens 15-17, Milledgeville 19-20, Americus 21-2, Dawson 23-4.

KATE CASTLETON: Toronto 5-10. Buffalo 12-14. Indianapolis 15-17.

KATIE PUTNAM: Waco, Tex., 12, Tyler 14-15, Marshall 16.

KATIE HART: New London, Ct., 8 10.

KEEP IT DARK: Meriden 8, Holyoke, Mass, 9, Springfield 10, New Haven, Ct, 12-14 Bridgeport 15-17.

KIRALFY'S BLACK CROOK: Cleveland 5-10.

LIZZIE EVANS: St. Louis 5-10, Terre Haute, Ind, 12. Dayton, O., 13, Springfield 14, Columbus 15-17, Ironton 19. Huntington, W. Va, 20, Charleston 21, Gallipolis 22, Cartersburg 23, Belleaire, O., 24.

LAGARDERE (Spectacle): Washington 5-10.

LOUISE BALFE: Columbia, S. C., 8 9, Greenville 10.

LIGHTS O' LONDON: Lafayette, Ind., 8, Champaign, Ill., 9 Springfield 10. St. Louis 12-17.

LE VOYAGE EN SUISSE (Hanlons): Hornellsville, N. Y., 7-8. Elmira 9-10, Brooklyn 12-17, N. Y. City 19.

LILIAN OLCOTT: Minneapolis 5-10, St. Paul 12-17.

LOTTIE CHURCH: Detroit 5-10.

LITTLE'S WORLD: St. Louis 5 10.

LOUISE ARNOT: Sunbury, Pa., 5-10.

LOST IN NEW YORK: St. Louis 5 10.

LILLIAN KENNEDY: Shamokin, Pa., 5 10, Ashland 12-17.

MARGARET MATHER: Las Vegas, N. M., 8 9, Trinidad 10, Emporia, Kas. 12, Newton 14, Ft. Smith, Ark., 16, Pine Bluff 17

MODJESKA: New Orleans 5-10, Mobile 12, Birmingham, Ala, 13, Chattanooga, Tenn., 14, Memphis 15-17. Louisville 26 8.

MRS. JAMES BROWN POTTER: Baltimore 5-10

MRS. LANGTRY: Brooklyn 5-10. N. Y. City 12-24.

MONROE-RICE CO.: Wilmington, Del, 9-10, Baltimore 12-17, Washington 19 24.

MAUDE BANKS: Chicago 5-10, Buffalo 12-17, Detroit 19-24.

MRS. D. P. BOWERS: Memphis 5-10, Vicksburg 12-13, Jackson, Miss., 14-15, Mobile 16-17, New Orleans 19-24

MAGGIE MITCHELL: Chicago 5 10.

MINNIE MADDERN: Hutchinson, Kas., 8, Wichita 9-10, Minneapolis 19 24, St. Paul 26-31.

MESTAYER'S TOBOGGANING: Washington 12-17, Baltimore 19 24 Philadelphia 26 31.

MICHAEL STROGOFF CO.: Cincinnati 5-10.

MARIE PRESCOTT: Savannah, Ga, 7-8, Jacksonville, Fla., 9-10. Palatka 12-13. Jacksonville 14. Thomas 15, Albany 16, Americus 17, Macon 19-20, Columbus 21-2. Selma, Ala, 23-4. Montgomery 26.

MOORE-VIVIAN CO.: Sharon, Pa., 8, Greenville 9, Jamestown, N. Y., 10, Union City, Pa., 14, Corry 15, Meadville 16. Warren 17.

MATTIE VICKERS: Centralia, Ill., 7-8, St. Louis 12-17.

MURRAY AND MURPHY: Sedalia, Mo., 8, Moberly 9, Hannibal 10. Minneapolis 12-17.

MY GERALDINE CO.: Toledo 5-10, Chicago 12-17, Cincinnati 19-24. Kansas City 26-31.

MORA: Norwich, Ct. 5-10.

NEWTON BEERS (Lost in London): Chicago 5-10, Aurora 12, Rockford 13, Beloit, Wis., 14, Lacrosse 15, Eau Claire 16, Stillwater, Minn., 17, Minneapolis 19-21, St. Paul 22-4. Des Moines, Ia., 26-7, Council Bluffs 28, Omaha, Neb., 29 31.

NEIL BURGESS: San Francisco 21-Dec. 10.

NATURAL GAS CO.: Los Angeles, Cal., 5-10

N. S WOOD: Grand Rapids, Mich., 5 10, Columbus, O., 12-17

NELLIE FREE: Tiffin, O., 8-10

NEGROTTO CO.: Hiawatha, Kas., 12-17. Kansas City 19-24.

ONLY A FARMER'S DAUGHTER CO.: Albert Lea, Minn., 8, Austin 9. Mason City, Ia., 10, Charles City 12, Waterloo 13, Cedar Falls 14, Cedar Rapids 15, Iowa City 16, Marengo 17. Grinnell 19, Newton 20. Marshalltown 21, Eldora 22, Iowa Falls 23. Ft. Dodge 24.

OSBOURNE-STOCKWELL CO.: San Francisco Dec 5—indefinite season.

OLIVER BYRON: Columbus, O., 5-10, Beaver Falls, Pa., 13.

ON THE RIO GRANDE: Grand Rapids, Mich., 8, Muskegon 9, Kalamazoo 10, Flint 12.

PARLOR MATCH CO: Brooklyn 5 10.

PARSLOE'S GRASS WIDOW: Nashua, N. H., 8, Lowell, Mass., 9, Fitchburg 10, Keene, N. H., 12, Concord 13, Laconia 14, S. Framingham, Mass., 15. Brockton 16, Augusta, Me., 19, Lewiston 20, Bangor 21, Portland 22-3. Biddeford 24. Lawrence, Mass., 26, Chelsea 29, Waltham 30, Haverhill 31.

PATTI ROSA: Chattanooga, Tenn., 7-8, Knoxville 9-10, Asheville, N. C., 12, Charlotte 13, Columbia, S. C., 14. Augusta, Ga., 15, Charleston, S. C., 16-17, Wilmington, N. C, 19, Goldsboro 20, Raleigh 21, Danville, Va., 22 Lynchburg 23, Roanoke 24. Richmond 26-8, Philadelphia Jan. 9

PETE BAKER: N. Y. City 5 10, Hoboken 12-17, Philadelphia 19-24

ROBERT DOWNING: Chicago 5-10, Memphis 12-17.

ROSINA VOKES COMEDY CO.: Boston 5-24.

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.

ROLAND REED: Buffalo 7-10, N. Y. City 12, week, Newark 19 24 Brooklyn 26.

RICHARD O'GORMAN: Iowa City, Ia., 3.

RAG BABY: Chicago 5 10

RICHARD MANSFIELD N. Y. City 19.

ROBERT MANTELL: Brooklyn 5-10, Brooklyn, E. D., 12-17.

RHEA: Franklin, Pa., 8 Niles, O., 9, Beaver Falls, Pa., 10, Wheeling, W. Va., 12-13.

REDMUND BARRY CO.: New Orleans 5-17, Galveston 19-20 Houston 21, Austin 22, San Antonio 3-4, Dallas 26-6, Fort Worth 28-9, Tucson, Ariz., 31.

ROSE OSBORNE: Goldsboro, N. C., 12-14

SALSBURY'S TROUBADOURS: Jackson, Mich., 8, Grand Rapids 9-10, Detroit 12-14.

STILL ALARM: Chicago 5 24.

SILVER KING CO.: Trenton, N. J, 8-10, Elizabeth 12, Easton 13. Allentown 14, Bethlehem 15, Reading 16-17. Newark, N. J., 19-24. Hoboken 26-31.

SOL SMITH RUSSELL: Hot Springs, Ark., 8, Texarkana 9. Shreveport, La., 10, Galveston, Tex., 12-13. Houston 14, San Antonio 15. Austin 16. Waco 17. Ft. Worth 19, Dallas 20, Sherman 21. Denison 22, Fort Smith, Ark, 23. Springfield, Mo., 24, St. Louis 26-31, Indianapolis Jan. 2-4.

STREETS OF NEW YORK: Niagara, N. Y, 8, Erie, Pa., 9 Ashtabula, O., 10, Cleveland 12 17. Chicago 19-24.

SKIPPED BY THE LIGHT OF THE MOON: Streator, Ill., 8, Aurora 9, Danville 10, Lafayette, Ill., 12 Crawfordsville 13, Terre Haute 14, Mattoon, Ill., 15, Decatur 16 Champaign 17. St. Louis 26-31.

SID FRANCE: Chicago, 5-10.

SALLIE HINTON: Hagerstown, Md., 14-15. Martinsburg, W. Va., 17-19

SAM'L OF POSEN CO.: Brooklyn 5-10, Philadelphia 12-17, Buffalo 19-24.

STUART THEATRE CO.: Crown Point, Ind., 12-17, Freeport, Ill., 19-24. Sterling 26-31.

STETSON'S UNCLE TOM CO.: Winona, Minn., 8.

SCOBER WILLARD CO.: Lincoln, Neb, 5-10, Plattsmouth 12, Red Oak, Ia, 13. Creston 14. Fairfield 15, Davenport 16.

SPOONER-ALLEN CO: Marshall, Mo., 5-10, Sedalia 12-17.

THE SOGGARTH: Chicago 12-17.

TIN SOLDIER: Cincinnati 5-10, Chicago 12-17.

T. W. KEENE: St. Louis Dec. 5-10. Louisville 12-17, Chicago 19-Jan. 7

TWO OLD CRONIES: Washington, O., 8, Urbana 9. Cincinnati 12-17.

T. J. FARRON: Richmond, Va., 7-10, Hanover, Pa., 12, Gettysburg 13. Carlisle 14, Salem, N. J., 15. Bridgeton 16, Millville 17.

TONY DENIER: St. Albans, Vt., 8 Montpelier 9, Laconia, N. H., 10.

TRUE IRISH HEARTS: Detroit 5-10, Chicago 12-17. Cleveland 19 24, Cincinnati 26-31, New Britain, Ct., Jan. 2-7

THROWN UPON THE WORLD CO.: Indianapolis 5-10, Columbus, Ind., 12, Madison 13, New Albany 14, Frankfort, Ky., 15, Paris 16, Lexington 17.

UNDER THE GASLIGHT: New Haven 8-10, Bristol 12, Waterbury 13.

ULLIE AKERSTROM: Auburn, N. Y., Dec. 5 10, Rome 12-17, Utica 19 24 Oswego 26-7, Oneida 28 9, Westfield, Mass., 30-31.

W. J. SCANLAN: Detroit 5-10, Cincinnati 12-17.

WINNETT'S PASSION'S SLAVE CO.: Lawrence, Kas., 12, Topeka 13-14, Leavenworth 15, Atchison 16, St. Joseph, Mo., 17, Macon 19, Quincy, Ill., 20.

WINNETT'S GREAT WRONG CO.: Chicago 5-10.

WHITE SLAVE CO.: Toronto 5-10, Buffalo 12-17.

WESTON BROTHERS: Providence 5 10.

WAITE'S CO.: Carlisle, Pa., 5-10, York 12-17, Lancaster 19-24, Lebanon 26-31.

WILSON DAY CO.: Bennington, Vt., 5-10, Rutland 12-17.

WAGES OF SIN: Brooklyn 5-10.

WIFE'S HONOR: Baltimore 5-10, Philadelphia 12-17, Brooklyn 19-24 N. Y. City 26-31.

ZITKA CO.: Hoboken 5-10.

OPERA AND CONCERT COMPANIES.

ADELAIDE RANDALL OPERA CO: Greenville, Miss., 8, Vicksburg 9-10, Natchez 12-13

BOSTONIANS: Chicago 28, two weeks, Peoria 12-13, Quincy 14. Kansas City 15-18, Leavenworth 19. St. Joseph, Mo., 20 Omaha, Neb., 21-4, Minneapolis 26-31, St. Paul Jan. 2-7.

BENSBERG OPERA CO.: Shelbyville, Tenn., 8-9, Rome, Ga., 10

BENNETT-MOULTON OPERA CO. A: Scranton, Pa, 5-10, Wilkesbarre 12-17.

BENNETT-MOULTON OPERA CO. NO. 1: Glens Falls, N. Y., 8-10, Ballston Spa 12-14 Schenectady 15-17.

BENNETT-MOULTON OPERA CO. B: Waltham, Mass., 8-10, Fall River 12-17.

CASINO ERMINIE CO.: Philadelphia 21—indefinite season.

CLARA LOUISE KELLOGG: Frederick, Md., 16.

CASINO ERMINIE CO. NO. 2: Montreal 5-10.

CONRIED-HERMANN OPERA CO.: Detroit 8-10, Port Huron 12, Flint 13 Bay City 14-15, E. Saginaw 16, Grand Rapids 19-20. Kalamazoo 21-2.

CARLETON OPERA CO.: New Orleans 5-10, Houston, Tex., 12-13, Galveston 14-17, Austin 19-20, Waco 21, Ft. Worth 22, Dallas 23-4.

CRITERION OPERA CO: Vincennes, Ind., 5-10, Evansville 12-17. Vincennes 19-24. Cairo, Ill, 26-31, Pine Bluff, Ark., Jan. 2 3.

CRESCENT OPERA CO.: Asheville, N. C., 8, Knoxville, Tenn., 9-10. Bristol 12 13, Roanoke, Va., 14. Lynchburg 15-17. Norfolk 19-24.

CAMPANINI CONCERT CO.: San Francisco 12—indef. season.

GREENWOOD OPERA CO.: Cleveland 5-10

FOSTER'S IDEAL OPERA CO.: Louisville 12-17.

EMMA ABBOTT OPERA CO: Denver 5-10.

KIMBALL-CORINNE OPERA CO.: Wheeling, W. Va., 5-10. Pittsburg 12-17, Baltimore 19-24.

LITTLE TYCOON OPERA CO.: Cincinnati 5-10, Norfolk Va., 12 13.

LITTLE TYCOON (Eastern): Lynn, Mass., 8, Taunton 9, N. Attleboro 10, Lawrence 12, Lowell 13, Exeter, N. H., 14

MACCOLLIN OPERA CO.: Pensacola, Fla., 9-10, Mobile, Ala., 13-14. Selma 15, Montgomery 16-17, Birmingham 19-20, Rome, Ga., 21, Atlanta 22-4, Macon 26-7, Columbus 28-9. Chattanooga Tenn., 30-31.

MONTAGUE-TURNER OPERA CO.: Lockport 8-9, St, Catharines, Ont, 12-14.

MCCAULL'S OPERA CO.: N. Y. City Nov. 21—indefinite season.

MCGIBENY CO.: Winfield, Kas., 8, Arkansas City 9.

NATIONAL OPERA CO.: Kansas City 5-10, Topeka, Kas., 12. St. Joseph, Mo., 13-14, Lincoln, Neb., 15, Omaha 16 17, St Paul 19-21, Minneapolis 22-4, Milwaukee 26-7, Grand Rapids, Mich., 28.

NOSS FAMILY: Lagrange, N. Y., 9, Greenwich 10.

RHINEHART SISTERS' OPERA CO: Scottdale, Pa., 8-10, Johnstown 12-17.

STARR OPERA CO.: Bridgeport, Ct., 5-10, Norwich 12-17, S. Norwalk 19-24.

TEMPLETON OPERA CO.: Bainbridge, Ga., 8 9.

WILBUR OPERA CO.: Buffalo 5-10, Cleveland 12-17.

MINSTRELS.

BAIRD'S: Houston, Tex., 15, San Antonio 16-17.

FIELD'S UNITED OPERATIC: Athens, O., 8, Nelsonville 10.

GORMAN BROTHERS': Chicago 5-10.

HAVERLY'S: Jackson, Miss, 8, Natchez 9, Vicksburg 10.

HI HENRY'S: Ayer, Mass., 8, Maynard 9. Marlboro 10, Hudson 12, S. Framingham 13, Milford 14.

HENNESSY'S: Adams, Mass., 8, Hoosick Falls 9.

MCN. J. S. Syracuse 8, Holyoke, Mass., 10,

MORAN-THOMAS: Newark 5-10.

MCINTYRE-HEATH: Tyler, Tex., 10, Mineola 12, Terrel 13, Dallas 14-15, McKinney 16.

T. P. W.: Burlington, N. J., 8, Elizabeth 9, Morristown 10, Harlem 12-17.

WILSON AND RANKIN'S: Toronto 8, E. Saginaw, Mich., 10. St. Thomas, Ont., 12, London 13, Brantford 14, Toronto 15-17.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Brooklyn 5-10.

ARIZONA JOE: Buffalo 5-10.

BRIGAND QUEEN CO.: Davenport, Ia., 8, Elgin 10, Chicago 12-17.

EMILY SOLDENE CO.: Buffalo 5-10. N. Y. City 12-17 Philadelphia, 19-24, New Haven 29-31.

FITZGERALD'S EARLY BIRDS CO.: Rochester 5-10.

HALLEN-HART CO.: N. Y. City 28-Dec. 10, Boston 12-17

HOWARD ATHENAEUM CO: Pittsburg 5-10.

HYDE'S SPECIALTY CO: Newcastle, Pa., 9.

HART'S SENSATION: South Bend, Ind., 5-10, Elkhart 12-17, Logansport 19-24.

LILY CLAY'S CO.: Louisville 5-10, Nashville 12-13, Evansville, Ind., 14-15, Terre Haute 16-17, Chicago 19 24.

MIGNANI-SIEGRIST CO.: Harrisburg, Pa., 10, Philadelphia 12-17.

MLLE. GIRARD'S CO.: Columbia, Pa., 10, Lewiston 12, Huntingdon 13, Tyrone 14, Altoona 15, Hollidaysburg 16, Johnstown 17.

MIACO'S CO: Louisville 5-10.

NIGHT HAWKS: Johnstown, Pa., 8, Steubenville, O., 9, Wheeling, W. Va 10, Cincinnati 12-17.

PAT ROONEY: Philadelphia 5-10.

RENTZ-SANTLEY CO.: Milwaukee 5-10.

REILLY-WOOD CO.: Philadelphia 5-10.

SILBON'S CO.: Washington 5-10, Baltimore 12-17.

SPARKS BROTHERS Bordentown, N. J., 9.

SHEFFER-BLAKELY: Dayton, O., 9, Chillicothe 10, Baltimore 12-17, Washington 19-24. Baltimore 26-31.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Denison, Tex., 8-10, Sherman 12-14. Paris 15-17, Texarkana 19 21.

BARTHOLOMEW'S EQUINE PARADOX: Kansas City 12-17. Topeka, Kas., 19 24, Lincoln, Neb., 26-31, Omaha, Jan. 2-7.

BELL'S MARIONETTES: Columbus, Ga., 5-10.

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London News and Gossip.

LONDON, Nov 24

The Caucasian mountain which has been so long in labor at the Criterion Theatre was on Saturday night delivered of a somewhat ridiculous mouse. Dropping metaphor and (for the time being) deviating into sense, I will explain that the long-looked for and often postponed Circassian has at last been produced, and with most unsatisfactory results. The Circassian is an adaptation of the Voyage en Caucase, a farcical comedy by MM. Emile Blavet and Fabrice Carre, which was produced three years ago at the Paris Renaissance. I never saw the French original, but have heard that it was very witty and that it went very well. The wit and the capacity for well going appear to a great extent to have dropped out during the voyage across the Channel. Or it may be that the piece itself has become something musty, owing to its many postponements. According to the programme, F. W. Broughton is responsible for the Criterion version, but it is an open secret that one W. C. K (otherwise "Willie") Wilde was originally commissioned by Wyndham to do the work. W. C. K. W.'s chief claim on recognition is that he is brother to the once long-haired Oscar. Since Oscar has had his hair cut and has fallen from his high estate of the apostleship of Sweetness and Light to be a mere editor of a dress-making paper called *Woman's World*, it might be thought that "Willie" has come down in the market also. This is not so. As a matter of fact, Willie has gone up, and is now slashing around reporting for a daily paper of enormous circulation. But let that pass. By their works shall ye know them. The knowledge thus derived is in the present instance somewhat unfavorable to Mr. Wilde—if he is really the "man in the cellar"—or to Mr. Broughton, whose name appears on the bill. It must be admitted that the first act is not without its humors, but the fun is not kept up. Buffoonery is not wit, and outlandish disguises will not do duty for clever construction. Briefly, the leading idea of the piece is not unlike that upon which F. W. Anstey's novel, "The Giant's Robe," was founded. You might go back even further still and find its origin in the old and crusted fable of the Jay in Borrowed Plumes. Townley Snell, a Cockney tradesman, having taken for a bad debt the manuscript of a book entitled "A Trip to the Caucasus," publishes the same and passes it off as his own work, thereby acquiring considerable reputation as a traveller and author. To keep up his reputation not only in the eyes of the world, but in the bosom of his family, the unfortunate man has to tell all manner of lies and do all sorts of extraordinary things. Presently the nephew of the real author discovers the imposture, and, disguising himself as a Circassian chief, introduces himself to the horrified Snell as Schamyl, the son of the chief who once saved his life. Snell, of course, dares not deny the fact, which stands recorded in his book, nor can he refuse his hospitality to the sham Schamyl, who is immediately invested with heroic attributes in the eyes of Snell's wife and daughter. Snell, of course, is driven to all manner of extravagant farcical expedients to keep up his assumed character, and for a time the fun is fast as well as furious. But in the second act a counter scheme to Schamyl's is devised by a widow who he has deceived, and she presently drops in upon the Snells in the guise of a Circassian princess. Finally Mr. and Mrs. Snell both appear in Oriental costumes, but long ere this point is reached the humor of the fake has evaporated. The acting was a good deal better than the piece. David James as the Cockney tradesman and George Giddens as the sham Schamy, were consistently funny throughout, but Giddens was overweighted by the masquerade clothes he wore, and both were bothered by the gibberish they had to fire off. Sydney Brough, a promising young actor, scored as an eccentric lover, and Blakeley played a disagreeable old man with some success. Mmes. Annie Hughes and Ffolliott Paget and Mrs. S Phelps were also seen to advantage whenever there was an opportunity for them. But the result may be summed up in the remark that the reception was not favorable and the author was not called.

* * *

A couple of special matinees given Saturday deserve brief mention. One of these was at the St. James', where Lalor Sheil's long winded tragedy, Evadne, which has, with rare exceptions, slumbered peacefully on dusty shelves since Macready produced it (with none too conspicuous success) at Covent Garden in 1816. Evadne is not without fine lines, but they are few and far between, and the play is as a whole turgid and bombastic. It may generally be described as Sheridan Knowles and water; and if it is necessary to descend to particulars it may be added that as Sheridan Knowles is to Shakespeare so is Sheil to Sheridan Knowles. The only justifiable reason for the exhumation of such a bad sample of the wisdom of our ancestors would be the provision of an exceptionally strong cast. This is just what Evadne did not get at the St. James' on Saturday. The heroine was undertaken by Mrs. Marsham Rae, who is remarkably handsome, and whose husband is the author of The Witch, but who otherwise has few qualifications for the stage. She was very nervous on Saturday and failed badly. Henry Neville was a sturdy Colonna, and if his rendering was somewhat lacking in romance, his method and and bearing were at least that of an actor who thoroughly knows his business—as indeed by this time he ought, seeing that he has been twenty-seven years on the London stage, and goodness knows how long before on provincial boards. Lewis Waller made a good Ludovico.

* * *

The other matinee was given at the Adelphi for the benefit of the Actors' Benevolent Fund, and The Lady of Lyons was the play selected. Herein the dashing Terriss and the fair but fragile Miss Millward played Claude and Pauline respectively, and ladled out their lengths with all the stilted sweetness which the parts demand. All this, however, goes without saying, and it was not merely to chronicle these obvious truths that I commenced this paragraph. My object was to point out that although this performance was for the benefit of the Actors' Benevolent Fund, the members of the profession who graced the occasion with their presence might certainly have been counted on the fingers of one hand. They may or may not subscribe to the Fund in other ways, but seeing the rush they always make to any matinee where they can get passed in for nothing the persistent manner in which they severely let alone—no matter what may be its object—shows where you have to pay at the door, is beginning, I think, to call for comment.

* * *

David de Bensaude has been at it again. At least so says Violet his wife. Anyhow, David was brought up before the magistrate at Bow Street Police Court on Monday morning, charged with being drunk and disorderly in the Strand. It seems that on Saturday night David went to the Strand Theatre either to see The Sultan of Mocha or Mrs. de B.—probably the latter. According to witnesses for the Strand management David had been painting the town red. According to David himself he had been doing nothing of the sort, though it is admitted that he had been sworn in as a special constable to preserve the Queen's peace from being broken by the Trafalgar Square rioters. It seems pretty clearly that David made a deuce of a row, for he caused a crowd to assemble around the theatre, and several of the audience left their seats in consequence of the disturbance. Wherefore the coppers were called and David was run in to Bow Street Station, where he was made comfortable for the night. When the case came on on Monday morning the management's witnesses swore one way and David's swore another. Whereupon the magistrate said that in the face of the evidence for the defence he should discharge the defendant—which he did.

Later in the day, at Marylebone Police Court, David played the part of complainant, by summoning one Harris for assaulting him. Harris is a pensioned soldier with five medals and an exceptionally good character. He is employed to guard Mrs. de Bensaude at her house in Cavendish road. David knocked at the door one day last week, and Harris answered it. What do you want? says Harris. My wife, says David. Then Harris and David conversed for a while with freedom and finally engaged in athletic sports, the result of which was that David left. "No more force was used than was necessary." In cross-examination David said he went to see his child, but he should go to see his wife if he knew Lord Lonsdale was there. George Lewis addressed the court for the defence, observing that De Bensaude had signed a deed by which he covenanted not to molest his wife, go to her, or in any way interfere with her. "Miss Cameron had the more reason to feel aggrieved at the conduct of her husband seeing that she paid the rent of her home and supported herself quite independently of him." The court asked what bearing that deed had on the desire of De Bensaude to see his child. Mr. Lewis maintained that this child was being used by De Bensaude as a pretext for annoying his wife and for attempting to extort money from a lady who was earning between £50 and £60 a week as an actress, and who has a professional reputation at stake, whereas he (De Bensaude) has nothing to lose. A cross-summons against De Bensaude for threatening Harris was then proceeded with. Both summons were then dismissed, the magistrate remarking that if a husband signed a document not to go near his wife, then the persons at the house where she resided had a right to stop him should he go there—not, of course, using needless violence.

I am not quite clear who has got the best of this deal—David or Violet. But I know who has the worst of it, and that is the British public, whose police and chuckers, and judges and magistrates, and reporters and other representative institutions have once more had their time needlessly taken up to the great deterioration of their own private and particular morals.

* * *

Rumors have been set afloat that Wilson Barrett is not, after all, to have the Globe at Christmas. Barrett indignantly denies these rumors, and says that an enemy hath done this. Meanwhile it is definitely arranged that Hawtrey will on Dec 3 move The Arabian Nights to the Comedy Theatre. According to some Miss Melnotte has granted Hawtrey a nineteen years' lease of this, which, if true, is very soothing to all concerned, but if you ask me I should say it is not strictly accurate. Miss Melnotte will presently take The Barrister on tour, and when she does so Mr. Melnotte—I mean Mr. Frank Wyatt—will probably play the leading part.

* * *

Mary Anderson is still doing good business with The Winter's Tale at the Lyceum—good, that is by comparison with the business which is being done at other houses, for the rioters' scare has not yet by any means simmered down. But why the fair Mary should, in issuing her latest press notices, claim that "in spite of general adverse criticism," the piece is still doing, etc., passes my comprehension. Some of the papers certainly said worse of her than she deserved, but other some just as certainly said a good deal better. I should think this latest proclamation must have been issued by Ham Griffin or by his inspiration. Our and your Mary's own representative, C. T. Abud, would probably have had more sense.

* * *

Alma Murray—a daughter of the late Leigh Murray—who is the leading lady of the Shelley Society and Meritt and Harris' deathless work, Pleasure, now running—or, rather, wobbling—at Drury Lane, has just had completed for her a love-tragedy in five acts and blank verse, from a German source.

* * *

Since starting this letter I have been "round the houses" and find that business is looking up. Walking down the Strand last night I saw the house-full boards out at three theatres—the Strand, the Gaiety and the Vaudeville to wit. I dare say it required a bit of doing, but that it should be practicable to do it (decently) at all is something in these troublous times. Also I know the Globe is doing well with The Arabian Nights.

GAWAIN

The projectors of Fitznoodle invited representatives of the press and others to witness the production of Messrs. Wilson and Valentine's comedy at the New Haven Opera House on Monday night.

The Amateur Stage.

BAD AMATEURS IN CASTE

It is doubtful if Robertson's delightful comedy of Caste, ever received such hard treatment as it did on Monday evening at the hands of Morning Star Council, Royal Arcanum. There was no attention whatever paid to position, the different people being at times positively bunched, and few of the cast had learned their lines.

There were only two amateurs worthy of any commendation—Annie Smith as Polly, and Miss May Halbert as the Marquise. The full cast was as follows: George Dalroy, M. J. Fitzharris; Captain Hanton, William Hughes; Eccles, William Mathews; Gerridge, M. J. Dwyer; Esther, Bessie Kroener; Polly, Annie Smith; Marquise, May Halbert.

NOTES.

The Gilbert will present Esmeralda at the Brooklyn Academy on Wednesday evening Dec. 14. The Kemble dramatic corps are to hold a wake over The Shaughraun at the Academy on the preceding night. The Amaranth performance announced for last (Wednesday) evening will be reported in next week's MIRROR.

An amateur minstrel performance will be given at Music Hall, Orange, N. J., on Thursday evening, Dec. 15.

The fifth reception of the University Circle will be given at New Everett Hall next Monday evening, and the organization will give its first dramatic entertainment in February next.

The Rival Dramatic Association will present Sheridan's comedy, The Rivals, at the Lexington Avenue Opera House on Friday evening, Dec. 9. It has been given out that Mrs. John Drew has consented to appear as Mrs. Malaprop.

The first of the matinees of the New York School of Acting will be given at the Lyceum Theatre on Dec. 23, when Moliere's Les Precieuses Ridicules and the fourth act of the Winter's Tale will be presented.

Professional Doings.

—Leslie Gossin is playing a special engagement with Joseph Jefferson.

—J. P. Clark, leading man and stage manager, is at liberty.

—Ludley McAdow has become business manager for J. B. Polk.

—Verner Clarges is doing excellent work in support of Clara Morris.

—May Tea Broeck drops a line to say that Two Old Cronies has not had a losing week during the fifteen it has been on the road.

—Corinne, in Arcadia, opened to the banner house of the season last Monday night in Wheeling, W. Va.

—James R. Smith has re-entered the dramatic ranks, and is playing Bonneau in The Pavements of Paris.

—Dan Howe, who is in good repute as actor and manager, is at liberty.

—Attractions are wanted at the new Baker Opera House at Dover, N. J. The house has a capacity of 600, and is supplied with steam heat and gas.

—John Saunders, singing comedian, is at liberty and will consider offers.

—Ullie Akerstrom has struck a bonanza with Renah and Annette. Both plays are drawing the coin of the realm.

—Companies looking for an opening at Louisville, Ky., can book the last three days of December and Jan. 12-14 at Macauley's Theatre.

—Horace M. Vernet is the leading juvenile of the Charles Erin Verner company.

—Prof. D. M. Bristol's Equescurriculum is meeting with gratifying success in the Southern States, where the educated horses are voted to be vastly entertaining.

—Florence Hamilton is making a good record as leading lady for Agnes Herndon.

—Eva Mountford is playing the leading role with Doyle's Martyr company, which is a very successful travelling organization. Miss Mountford's work has contributed much to the success of the company.

—Frank J. Sims, favorably known among theatrical managers as the representative of the Consolidated Gas Company, has been acting as doorkeeper at the Star Theatre during the Irving engagement.

—Duff's Opera company, with Dorothy and a Trip to Africa as the repertoire, open their road season at the Lee Avenue Academy of Music, Brooklyn, 19.

—Hoyt and Thomas have already booked A Hole in the Ground, A Tin Soldier and A Rag Baby for half of next season. Frank McKee has been re-engaged for two years, and will take entire charge of A Tin Soldier company.

—Charles Hoyt's latest three-act farce comedy is entitled A Brass Monkey. Mr. Hoyt expects to have the piece finished by February, but will not produce it before next season.

—Charles T. Parsloe's A Grass Widow company is playing through the New England circuit to good business.

—R. E. Cherill, at one time Newark correspondent of THE MIRROR and lately of the Philadelphia *Press*, is now acting as advance agent of Charles Dickens, Jr., the lecturer.

—At the performance of the Great Pink Pearl at Morristown, N. J., 250 members of the Toboggan Club were present in evening dress.

—The Kiralfys have leased Henck's Opera House, Cincinnati, for four months, running over the period of the great Ohio centennial, and will produce all their spectacles there, one after the other, having joined their forces for the time being.

—Negotiations are pending for Ed. Buckley to star next season under the management of E. M. Gardiner.

—J. H. Lyon, scenic artist, offers his services to managers desiring a good quality of work. He may be addressed in care of Manager Tannenbaum, Mobile, Ala.

—Harry W. Sewall, late business manager for Mrs. D. P. Bowers' company, resigned from that organization on Thursday last at Columbus, O.

—McNish, Johnson and Slavin are to dissolve partnership in June next. McNish and a man named Johnson go out together, while Slavin and the original Johnson form a second party.

—William R. Hatch desires it known that he voluntarily severed his connections with the Davis-Greenwood Opera company.

—Whitman Osgood, of the Washington *Evening Star*, has written a play called The Anchorite. The scene is laid in Egypt in the year 350. Negotiations for a production are progressing.

—Otis Bernard, of the Mantell company, corrects the statement that half a week's salary was deducted during his engagement in Philadelphia on account of illness. Mr. Bernard was paid in full.

—Charles E. L. Wingate, of the Boston *Journal*, will shortly publish "The Playgoers' Year Book," a record, in narrative, of the dramatic year in the Hub. It will be illustrated.

—Edward Sheridan and Harry McAvoy are going to take out Called Back again. The opening date is Dec. 26 in Baltimore. Charles Mortimer, Agnes Leonard, Lillian Chantore, Harry St. Maur, D. G. Henderson and W. H. Pope are in the company.

—The weeks of Jan. 16, 30 and Feb. 6 are open at Forepaugh's Museum, Baltimore. The firm of Forepaugh and Connelly have their headquarters at Forepaugh's Theatre, Philadelphia, where all correspondence should be addressed.

—It has been announced that John A. Mackey, the comedian, is to star shortly in a play by Mr. Yardley and a New York journalist, entitled One of the Boys. It is probable that there will be legal difficulties over the name of the play, as Edward E. Kidder states that he had a copyright play of that name produced by Roland Reed in 1884.

—The roster of the Rhinehart Opera company are Bertie and Goldie Rinehart, Mme. Rhinehart, little Luo, Stella and Minnie Rinehart, Phil Peters, Charley Harris, George Mahare, Nellie Walters, Nettie Peters, J. E. Grimm, musical director; Will Blackmore, advance agent; Fred G. Conrad, manager; and Charles Conrad, assistant manager.

—Marie Prescott's business in the South is reported to be good. She is playing Rosalind, Parthenia, Galatea and Portia, impersonations that elicit complimentary opinions from the critics. Miss Prescott's leading man, R. D. McLean, is said to have made Shylock a feature of the tour. The Merchant of Venice is frequently acted.

—Mestayer's Tobogganing is going on prosperously since some changes were made in the play and the cast. Business Manager Slocum was in town on Monday with a view to still further strengthening the company. The report that the party was recently disrupted arose, so Mr. Slocum explained, through the discharge of two people and the fact that one week's dates were cancelled in order to reorganize.

—Last week Ed Connell and Victor Harmon took hasty leave of the Montague-Turner Gem Opera company. They claimed that during a performance they had been insulted by Miss Montague. For a time it looked as though the company would be crippled by their defection as they held to a peremptory leave-taking. Manager S. P. Noman wired and secured the temporary services of Signor Maonia, of the Greenwood Opera company. All is going serene, and not a date was missed.

—Hill and Robinson's Lights o' London company have been drawing good houses wherever they have appeared this season. The popularity of this excellent melodrama is largely owing to the fact that it is presented with handsome scenery and an efficient cast.

—Frank Jones is one of the foremost stars in Yankee comedy. He has become famous as Si Perkins, the farmer. His play is engaging the attention of the playpirates. Mr. Jones has been compelled to take measures to protect himself. W. B. Blaisdell, his manager, has issued a warning against infringement on Si Perkins. This play, by E. A. Locke, is now in the third season of success. It is solidly booked for this season and half way into next. Frank Jones and Alice Montague are the stars.

Letter to the Editor.

RECEIVED HIS SALARY IN FULL.

NEW YORK, Dec. 9, 1887.

Editor New York Mirror:

DEAR SIR:—Your Philadelphia correspondent is mistaken in this: "Bernard, of Mantell's company, met with an injury last week in the shape of a gash upon his wrist, which laid him up for half the week. He is getting all right, but finds himself minus half a week's salary and further depleted by reason of medical fees"—which infers that part of his week's salary was deducted. Bernard was laid up for five or six days, and received his salary in full for the week. Yours truly,

AUGUSTUS PITOU.

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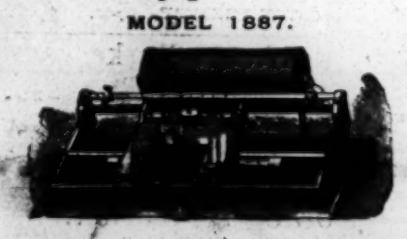

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